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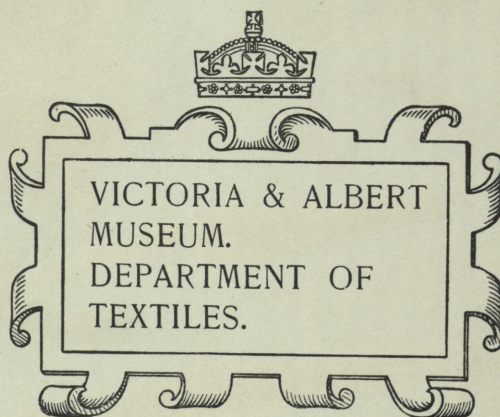
Reproduction

ILLUSTRATED CATALOGUE
OF
ELECTROTYPE REPRODUCTIONS OF
WORKS OF ART.
FROM ORIGINALS
IN THE
SOUTH KENSINGTON MUSEUM.

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SCIENCE AND ART DEPARTMENT
OF THE COMMITTEE OF COUNCIL ON EDUCATION,
SOUTH KENSINGTON MUSEUM.

ILLUSTRATED CATALOGUE
OF
ELECTROTYPE REPRODUCTIONS OF
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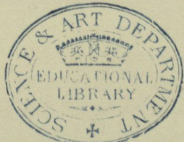


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PRINTED BY GEORGE EDWARD EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.
FOR HER MAJESTY'S STATIONERY OFFICE.

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CONVENTION

FOR

PROMOTING REPRODUCTION OF WORKS OF ART.

Reprinted from the Fifteenth Report of the Science and Art Department of the Committee of Council on Education, page 24, Appendix A.

(Copy.)

MY DEAR DUKE,

Marlborough House, March 12, 1868.

DURING the Paris Exhibition a Convention was entered into by several Princes of the reigning families of Europe, whereby they agreed mutually to assist the museums of Europe in procuring casts and copies of national objects for the promotion of art. I cannot doubt that the museums in this country will derive benefit from this Convention, and will be able to make a return to foreign countries for the advantages which they may afford. I therefore transmit to your Grace, as Lord President of the Council, copies of this Convention, and I request that you will have the kindness to inform me whether you see any objection to the Lord President acting through the Science and Art Department in this country for the purpose of giving effect to it so far as the United Kingdom is concerned.

Your Grace will perceive that the object contemplated by the Convention is identical with that for which an annual grant of money has been made for many years by Parliament to the Science and Art Department, and it is hoped that by the aid of this Convention far greater facilities will be obtained for the interchange of works of art between this and other countries than have hitherto existed.

His Grace the Duke of Marlborough,
Lord President of the Council.

Believe me, my dear Duke,
very sincerely yours,
(Signed) ALBERT EDWARD, P.

CONVENTION.

CONVENTION for promoting universal REPRODUCTIONS of WORKS of ART for the benefit of MUSEUMS of all COUNTRIES.

THROUGHOUT the world every country possesses fine historical monuments of art of its own, which can easily be reproduced by casts, electrotypes, photographs, and other processes, without the slightest damage to the originals.

- (a.) The knowledge of such monuments is necessary to the progress of art, and the reproductions of them would be of a high value to all museums for public instruction.
- (b.) The commencement of a system of reproducing works of art has been made by the South Kensington Museum, and illustrations of it are now exhibited in the British Section of the Paris Exhibition, where may be seen specimens of French, Italian, Spanish, Portuguese, German, Swiss, Russian, Hindoo, Celtic, and English art.
- (c.) The following outline of operations is suggested :—
 - I. Each country to form its own Commission according to its own views for obtaining such reproductions as it may desire for its own Museums.
 - II. The Commissions of each country to correspond with one another and send information of what reproductions each causes to be made, so that every country, if disposed, may take advantage of the labours of other countries at a moderate cost.
 - III. Each country to arrange for making exchanges of objects which it desires.
 - IV. In order to promote the formation of the proposed Commissions in each country and facilitate the making of reproductions, the undersigned members of the reigning families throughout Europe, meeting at the Paris Exhibition of 1867, have signified their approval of the plan, and their desire to promote the realization of it.

The following Princes have already signed this Convention :—

Great Britain and Ireland.	- ALBERT EDWARD, Prince of Wales.	Russia -	- The CESAREVITCH.
" "	- ALFRED, Duke of Edinburgh.	" -	- NICOLAS, Duc de Leuchtenberg.
Prussia -	- FREDERICK WILLIAM, Crown Prince of Prussia.	Sweden and Norway.	- OSCAR, Prince of Sweden and Nor- way.
Hesse -	- LOUIS, Prince of Hesse.	Italy -	- HUMBERT, Prince Royal of Italy.
Saxony -	- ALBERT, Prince Royal of Saxony.	" -	- AMADEUS, Duke of Aosta.
France -	- PRINCE NAPOLEON (JEROME).	Austria -	- CHARLES LOUIS, Archduke of Austria.
Belgium -	- PHILIPPE, Comte de Flandre.	" -	- RAINER, Archduke of Austria.
		Denmark -	- FREDERICK, Crown Prince of Denmark.

Paris, 1867.

SIR,

10, St. James' Square, March 14, 1868.

I HAVE had the honour to receive Your Royal Highness's letter of the 12th March, informing me that a convention had been entered into by several Princes of the reigning families of Europe, whereby they agreed mutually to assist the museums of Europe in procuring casts and copies of national objects for the promotion of art, and at the same time transmitting to me copies of this convention, and inquiring if I see any objection to the Lord President acting through the Science and Art Department in this country for the purpose of giving effect to it so far as the United Kingdom is concerned.

In reply, I beg leave to inform Your Royal Highness that I shall have pleasure in acting in the manner proposed, so far as the Institutions under the Science and Art Department are concerned, and that when called upon I shall be ready to communicate with other authorities having charge of objects of art in the United Kingdom, with the view of obtaining any facilities which may be required by foreign countries.

His Royal Highness the Prince of Wales.

I have, &c.
(Signed) MARLBOROUGH.

Reprinted from the Twelfth Report of the Science and Art Department of the Committee of Council on Education, page 23, Appendix A.

2. MINUTE and CORRESPONDENCE relating to the INTERCHANGE of REPRODUCTIONS of WORKS of ART with FOREIGN GOVERNMENTS.

MY LORD,

8th February 1864.

I HAVE the honour to inclose for your Lordship's information the copy of a Minute (*see following Minute*) of the Committee of Council on Education, and in reference to it, to solicit your Lordship's assistance in procuring for the use of the Department of Science and Art copies of all printed catalogues of the great galleries of art museums, and collections of ornamental art, including examples of skilled workmanship, which now exist in the chief cities of continental Europe.

2. Such information will, I feel assured, prove highly useful for the guidance of the officers of this Department, as well as of the officers of other public institutions, by informing them of the great examples which now exist, and the places of their deposit, assisting them when such objects are offered for sale, and guarding them against spurious imitations which are now executed with the greatest ingenuity and skill.

When carefully digested and arranged (which is contemplated as part of the proposal) the combined inventory would form an appropriate offering to the institutions which have contributed to its formation, and might also be made more extensively useful by its publication with the other similar works circulated by this Department.

3. This information sought by means of your Lordship's assistance does not refer to collections of natural history or to objects, the merit of which consists only in their great antiquity or rarity, or to objects which may be vulgarly called curiosities, but solely to works of fine art or art workmanship.

These may be classed as :—

- | | | |
|--------------------------------|---|--|
| 1. Sculpture. | 9. Glass Manufactures. | 14. Furniture, &c. |
| 2. Medals and engraved Gems. | 10. Works in Metal. | 15. Leather work. |
| 3. Mosaics. | 11. Watches and Clocks. | 16. Basket work. |
| 4. Painting. | 12. Jewellery and decorative objects in precious materials. | 17. Textile Fabrics. |
| 5. Japanned or lacquered work. | 13. Arms, Armour, and Accoutrements. | 18. Bookbinding and Book-decoration generally. |
| 6. Glass Painting. | | |
| 7. Enamel. | | |
| 8. Pottery. | | |

4. Galleries of fine art and museums of every class are finding a rapid development throughout Europe, and increased attention is paid to the objects which they contain. They are not by any means confined to the seats of Government where Her Majesty's Ministers are in residence, but they would be readily pointed out by the scientific men usually connected with the Government.

They may be generally described as :—

- A. The private collections of the Sovereign and in the Royal Palaces, but opened for public inspection.
 - B. The State or Public Collections.
 - C. The collections of the Church, in the Treasuries of Cathedrals, Churches, Monasteries, &c.
 - D. The collections of Towns, Guilds, and Municipalities in their Halls.
 - E. Well known collections of private individuals which are heir-looms of a permanent character.
5. In cases of collections where the articles are of rare excellence, and a catalogue has not been printed, this Department would willingly defray such moderate charge as might be incurred for a manuscript list of the most select objects.
6. I hope from the importance I attach to this proposal that it may meet with your warm concurrence, and that your Lordship will be pleased to enlist the earnest assistance of Her Majesty's Ministers at foreign courts in giving a full development to the undertaking, and I shall be happy to give directions that they may be supplied with the catalogues of this Museum, and receive any assistance and facilities here which may be requested on their part for any scientific persons who may visit it.

The Secretary of State for Foreign Affairs.

I have, &c.
(Signed) GRANVILLE.

At South Kensington, the 8th day of February 1864.

By the Right Honourable the Lords of the Committee of Her Majesty's most Honourable Privy Council on Education.

Memorandum on the International Exchange of Copies of Works of Fine Arts.

1. The collections of the South Kensington Museum now possess many examples of works of fine art executed in various kinds of materials, which are unique for their beauty, excellence, and rarity.
2. In like manner most of the art museums of the continent contain similar works.
3. Such objects must always remain permanently as national treasures of the respective countries possessing them.
4. Although the originals cannot be acquired, various modes of reproduction are now matured and employed, such as electrotyping, photography, elastic moulding, &c., whereby admirable substitutes may be easily obtained with perfect security to the originals.
5. The important national art museums at Paris, Berlin, Dresden, Munich, &c., already possess plaster casts of ancient marbles representing originals which are not in their own possession. But no comprehensive system appears yet to have been matured of employing electrotyping or photography to obtain copies of objects.
6. A commencement of issuing duplicates of fine objects useful in general art instruction, however, has been made by the South Kensington Museum. For example, through the intervention of His Royal Highness the Prince Consort, copies have been obtained of the numerous works of fine art in the possession of Her Majesty the Queen. Through the liberality of His Majesty the Emperor of the French, the Science and Art Department was enabled in 1855, during the Paris Exhibition, to obtain electrotypes and photographs of numerous objects in the Louvre and Musée d'Artillerie at Paris. Photographs also have been taken of the most important objects, which for public instruction and gratification were so liberally lent to the Department by private proprietors during the International Exhibition of 1862. The University of Oxford unreservedly has permitted photographs to be taken of its original drawings by Michael Angelo and Raffaele. Arrangements now exist at the South Kensington Museum by which every object of the Art Collections may be copied by some one of the many processes.
7. The period, therefore, seems to have arrived when friendly relations might, with reciprocal advantages, be established between foreign museums and the South Kensington Museum for the purpose of organizing some system of an international exchange of copies of the finest works of art which each museum possesses, and I would venture to submit that the Lords of the Committee of Council on Education should sanction an application to Her Majesty's Secretary of State for Foreign Affairs with this view, and request his Lordship to bring the subject before the governments of the various countries which possess museums and works of art.
8. The accompanying art inventory of the South Kensington Museum shows the nature of the objects already the property of the Museum. Many objects of exceptional beauty and rarity might be copied, and the nature of the copies has been indicated in the inventory. These might be deemed worthy of the acceptance of the museums of other countries. At the same time it may be observed that every object named in the inventory might be copied if desired.
9. I recommend that a copy of this catalogue should be forwarded to Her Majesty's Ministers abroad, through the Foreign Office, to be delivered to the various Governments. A request should be made to such Governments to forward to the South Kensington Museum any printed or MS. catalogues of their own museums in which the objects, excellent and rare, might be denoted in a similar way. Opportunity might be taken to inquire if the respective Governments would be disposed to entertain the idea of an exchange of copies of objects, and if they should concur in the idea to ask them to authorize the various directors of museums to communicate directly with the Lords of the Committee of Council on Education at the South Kensington Museum.

South Kensington Museum,
8th February 1864.

HENRY COLE,
Secretary and General Superintendent.

*Instructions to Her Majesty's Representatives at Dresden, Paris, Munich, Berlin, Turin, and Rome, dated
Foreign Office, 17th February 1864.*

MY LORD [OR SIR],

I HAVE received from the President of the Committee of Council on Education a request for assistance in procuring for the use of the Department of Science and Art copies of all printed catalogues of the great galleries of art, museums and collections of ornamental art, including examples of skilled workmanship, which now exist in the chief cities of continental Europe.

The precise nature of the objects of art which the Committee have in view is stated in their letter, of which I enclose a copy for your more complete information, and in which are further pointed out the collections where the objects, of which a catalogue is desired, may be found, and the sources from which information on the subject may be obtained.

You will further perceive that in certain cases the Committee would be prepared to defray any moderate charge for manuscript lists of objects of rare excellence.

I have now to instruct you to take such steps as you may consider best calculated for carrying out the wishes of the Committee, as explained in their letter, so far as the galleries and collections of [Saxony] are concerned, and in so doing you will cause to be made known to the various institutions, from which information is requested, the desire of the Commission that such information, when collected and arranged, may be for the mutual benefit of this and of foreign countries.

I am, &c.
(Signed) RUSSELL.

ELECTROTYPISTS.

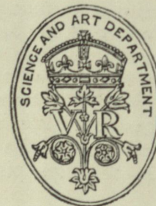
MESSRS. ELKINGTON and Co., 22, Regent Street, London, and at Birmingham.

MESSRS. FRANCHI and SON, 15, Myddelton Street, London.

N.B.—All electrotypes issued by the authority of the Science and Art Department bear the official stamp in metal, viz. :—



Messrs. Elkington's mark.



Messrs. Franchi and Son's mark.

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ELECTROTYPE REPRODUCTIONS OF OBJECTS OF ART



LAMP STAND.

The original of bronze gilt. In the form of a vase; at the base are three winged lions, and at the top is a collar supported by three female terminal figures. Italian, XVI. century. No. 415.-'54.

LAMPENSTÄNDER.—Das Original von Bronze, vergoldet. In Form einer Vase; am Fusse drei geflügelte Löwen, und oben ein Reifen, von drei weiblichen Figuren getragen. Italienisch, XVI. Jahrhundert.

DESSOUS DE LAMPE.—L'original de bronze doré; en forme de vase; à la base sont trois lions ailés, et au sommet est un collier supporté aux extrémités par trois figures de femmes. Italie, XVI^e. siècle.

This object, which from the open socket was probably the stand for a lamp, is supported by three seated monsters, much more fantastic than beautiful. Lean lion-like heads and bodies seated on their haunches, have been endowed by the artist's caprice with wings, which might be supposed to imply the symbolic lion of St. Mark or of Ezekiel. Other additions, however, negative this conjecture, and leave us no reason for searching out any deep or hidden meaning in what its inventor would probably have called a *scherzo d'artista*.

Height, 9½ in.
Width, 8½ in.

Price, gilt or parcel gilt, 5*l*. 10*s*.
Made by Messrs. Elkington & Co.
(No. '54. 4.)



SALVER.

The original of gilt brass. Chased and engraved with arabesques and escutcheons; in the centre a shield of arms. Venetian, about 1530. No. 2062.-'55.

CREDENZ-TELLER.—Das Original von vergoldetem Messing, getrieben und gravirt mit Arabesken und Wappen; in der Mitte ein Wappenschild. Venetianisch, um 1530.

PLATEAU.—L'original de cuivre, doré; avec arabesques et écussons ciselés et gravés; au centre des armoiries. Venise, vers 1530.

The whole surface of this salver is covered with an arabesque pattern, well and gracefully disposed. In several compartments a field of rectangular rusticated work contrasts powerfully with the curved lines so prevalent in Renaissance ornament. A shield in the centre bears the rampant lion of Italian heraldry, perhaps the most ridiculous of all the forms under which the forest lord has been caricatured by painters.

Diameter, 17 in.

Price, gilt, 5*l*.
Made by Messrs. Franchi & Son.
(No. '57. 17.)



SALVER.

The original of gilt brass. Chased and engraved with arabesques and cartouches; in the centre a shield of arms. Italian, about 1530. No. 2058.-'55.

CREDENZ-TELLER. — Das Original von vergoldetem Messing, getrieben und gravirt mit Arabesken und Cartouchen; in der Mitte ein Wappenschild. Italienisch, um 1530.

PLATEAU. — L'original de cuivre, doré; avec arabesques et cartouches ciselés et gravés; au centre des armoiries. Italie, vers 1530.

As in the preceding object so in the present, the whole surface is covered with arabesque ornament of the 16th century, almost bewildering in its complexity of curves. A general richness of effect is thus produced by the multiplicity of details, in themselves not remarkable for originality. An armorial shield is engraved on the central disc.

Diameter, 18 in. | Price, gilt, 57.
Made by Messrs. Franchi & Son.
(No. '57. 13.)



PEDESTAL.

The original of bronze, quadrangular. The panels containing alternately figures of fauns and bacchantes in the style of Donatello. Florentine, XV. century. No. 568.-'65.

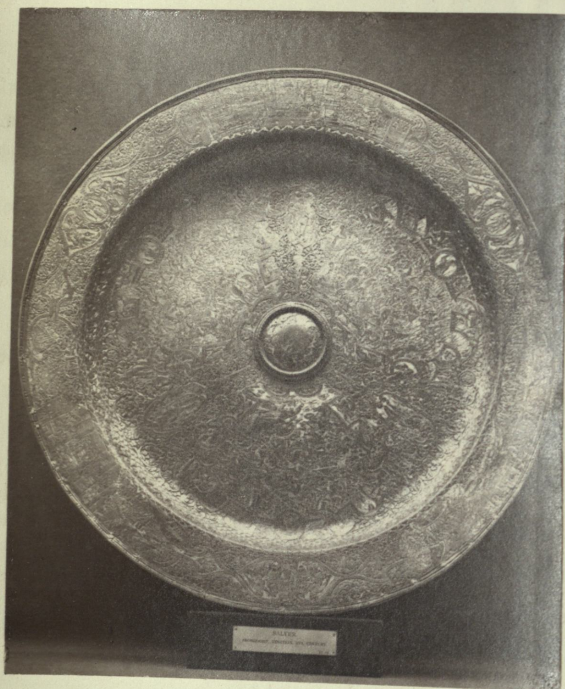
FUSSGESTELL. — Das Original von Bronze, vierseitig. In den einzelnen Feldern abwechselnd Figuren von Faunen und Bacchanten im Style Donatello's. Florentinisch, XV. Jahrhundert.

PIÉDESTAL. — L'original de bronze, quadrangulaire. Les panneaux contenant alternativement des figures de faunes et de bacchantes dans le style de Donatello. Florentin, XV^e. siècle.

A small specimen of repoussé work, which may have served as an inkstand, or, as the upper edge appears unfinished, is more probably the pedestal of a candelabrum. Four well-designed youthful bacchantes occupy the sides of the pedestal, and by their classic outline indicate an Italian origin. The date is no doubt of the 15th century.

Height, 2½ in. | Price, copper bronzed, 10s.
Made by Messrs. Franchi & Son.
(No. '57. 23.)

ELECTROTYPE REPRODUCTIONS OF OBJECTS OF ART



SALVER.

The original of bronze. Gilt, chased, and engraved with a shield of arms, classical battle scenes, escutcheons of Roman generals, the siege of a town and its destruction by fire; arabesques, &c. Venetian, about 1530.

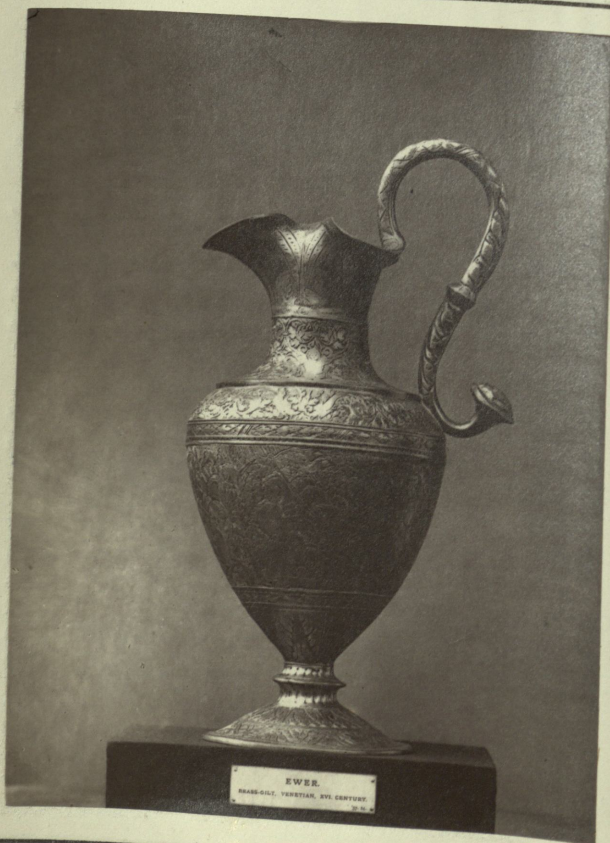
No. 5632.-'59.

CREDENZ-TELLER.—Das Original von Bronze, vergoldet, ciselirt und gravirt, mit einem Wappenschilde, antiken Schlachtscenen, den Wappen römischer Generale, der Belagerung einer Stadt und ihrer Zerstörung durch Feuer, Arabesken u. s. w. Venetianisch, um 1530.

PLATEAU.—L'original de bronze, doré, ciselé et gravé, avec écu d'armoiries, des scènes classiques de bataille, des écussons de généraux Romains, le siège d'une ville et sa destruction par le feu; arabesques, etc. Vénitien, vers 1530.

The artist of this most elaborately chased specimen, so far from devising any graceful combination capable of being repeated *ad libitum*, has rejoiced in every square inch of surface as affording more room wherein to exercise his imaginative skill. In the field of the salver a rich combination of hermes, statues, medallions, and foliage barely leave space for three crowded compositions representing combats of cavalry. One is intended for the battle of Issus as the names inscribed on the banners prove. The second can be identified with the battle of Cannæ, the third is doubtful. On the margin are three elaborately wrought scenes of besieged cities. An armorial shield occupies the centre of the salver.

Diameter, 20 in. | Price, gilt, 6*l*.
Made by Messrs. Franchi & Son.
(No. '57. 23.)



EWER.

The original of gilt brass. Engraved and chased in low relief with a frieze of a battle subject, trefoil lip and high handle. Venetian, about 1540. No. 8429.-'63.

KANNE.—Das Original von vergoldetem Messing. Mit Darstellungen einer Schlacht, gravirt und in flacherhabetriebener Arbeit; dreifaltige Schnauze und hoher Henkel. Venetianisch, um 1540.

ARGUIÈRE.—L'original de cuivre, doré. Gravé et ciselé en bas-relief avec une frise contenant un sujet de bataille, rebord en trèfle et anse élevée. Vénitien, vers 1540.

There is scarce sufficient dignity in the present somewhat diminutive ewer to make it a fitting companion to the important salver last described, yet the complicated Roman battle piece with huge banners bearing S.P.Q.R., the utter absence of infantry, and the storm of spears with which the horizon is filled up, all indicate the work of the same hand which decorated the last object. The large and deeply lobed trefoil which forms the lip gives an Etruscan character to this vase.

Height, 11 in. | Price, gilt, 6*l*.
Made by Messrs. Franchi & Son.
(No. '57. 24.)



FIRE DOGS.

A pair. The originals of bronze. The pedestals of open strap or cartouche work, with figures of satyrs, cupids, &c.; respectively supporting statuettes of Venus and Adonis. Venetian, about 1570. No. 8431.-'63.

FEUERBÖCKE.—Ein Paar. Die Originale von Bronze. Die Fussgestelle sind von offenen Nestelverzierungen oder Cartouchen gebildet, mit Figuren von Satyren, Liebesgöttern u. s. w., welche Statuetten der Venus und des Adonis tragen. Venetianisch, um 1570.

CHENETS.—Une paire. Les originaux de bronze. Les piédestaux façonnés en courroie ouverte, avec figures de satyres, d'amours, etc; supportant respectivement des statuettes de Vénus et d'Adonis. Vénitien, vers 1570.

Upon a broad foot formed by a vigorous hemi-satyr rising out of spreading foliage, rests a triangular pedestal surrounded by very graceful statuettes of seated Cupids. Upon these are placed the principal feature of the composition, namely, a statuette of larger size; in the one case, Adonis who holding a chained dog is about to start for the chase, in the other, Venus looks at the hand mirror borne in her right hand, while with her left she holds the hair of Cupid. Some such interesting specimens of Italian 16th century art were no doubt present to the thoughts of Shakespeare when he furnished the chamber of Imogen with silver andirons, each a winking Cupid.

Height of each, 4 ft.	Price, copper bronzed, 30l. each. Made by Messrs. Franchi & Son. (No. '57. 28.)
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KNOCKER.

The original of bronze. Two nymphs embracing, terminating in scroll foliage; on their shoulders and on each side are cupids. Italian, about 1560. No. 573.-'65.

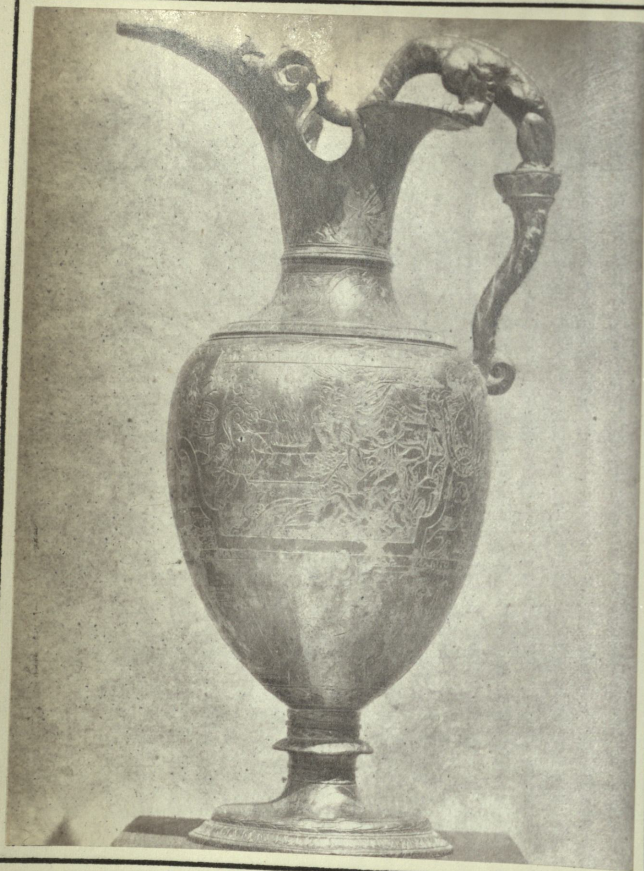
THÜRKLOPFER.—Das Original von Bronze. Zwei Nymphen, die sich umarmen, in Rankenwerk ausgehend; auf ihren Schultern und zu beiden Seiten Liebesgötter. Italienisch, um 1560.

MARTEAU (DE PORTE).—L'original de bronze. Deux nymphes s'embrassant, terminant par du feuillage en enroulement; sur leurs épaules et de chaque côté sont des amours. Italie, vers 1560.

About twenty-five or thirty years ago the magnificent knockers of which we have here a specimen were commonly to be seen *in situ* on the doors of the Italian palaces. Ferrara in particular displayed a grand collection, the appearance of which harmonized admirably with the horse-rings, torch-stands, &c., which had long passed from the phase of utilitarian simplicity into that of artistic decoration. The precise meaning of the present mythologic group it would be difficult to trace; of the skill with which a graceful composition has been made to accord with the necessary shape of a knocker it is impossible to doubt.

Height, 14½ in. Width, 13 in.	Price, copper bronzed, 4l. Made by Messrs. Franchi & Son. (No. '57. 29.)
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ELECTROTYPE REPRODUCTIONS OF OBJECTS OF ART



EWER.

The original of bronze. Oviform, leaf shaped spout and dragon handle ; engraved with classical subjects and busts in medallions, and signs of the zodiac with inscriptions. Venetian, about 1540. No. 8430.-'63.

KANNE.—Das Original von Bronze. Eiförmig ; blattförmiger Ausguss und Drachen-Henkel, eingravirt sind antike Darstellungen und Büsten in Medaillons, sowie Zeichen des Thierkreises mit Inschriften. Venetianisch, um 1540.

AIGUIÈRE.—L'original de bronze. Oviforme, goulot en forme de feuille et dragon pour anse ; gravé de sujets classiques et de bustes en médaillons, les signes du zodiaque avec inscriptions. Vénitien, vers 1540.

This ewer is covered with delicate chasing extremely varied in subject. Medallion busts inscribed with names of Roman heroes and heroines occupy the neck and foot. The body is divided by strapwork into three spaces, filled by the sacrifice of Marcus Curtius, Mutius Scævola before Porsena, and the Defence of the Sublician Bridge. Below these are the deaths of Lucretia, Virginia, and Portia, while the untired energy of the artist has found room in the interspaces to bring in the zodiacal signs, each duly inscribed with the name in Italian, as are all the chief personages in each scene.

Height, 11½ in. | Price, copper bronzed, 3*l*.
Made by Messrs. Franchi & Son.
(No. '57. 30.)



INKSTAND OR PERFUME BURNER.

The original of bronze, ornamented with masks, garlands, &c. The cover is surmounted by a statuette of a Roman emperor, and is apparently of later date. Florentine, XV. century. No. 575.-'65.

TINTENZEUG ODER GEFÄSS FÜR RÄUCHERWERK.—Das Original von Bronze. Mit Masken, Guirlanden u. s. w. verziert. Auf dem Deckel, der augenscheinlich aus späterer Zeit, die Statuette eines römischen Kaisers. Florentinisch, XV. Jahrhundert.

ENCRIER OU CASSOLETTTE.— L'original de bronze, orné de masques, de guirlandes, etc. Le couvert, surmonté d'une statuette d'un empereur Romain, est apparemment d'une date plus récente. Florentin, XV^e. siècle.

This object is not improbably of two different dates, or, in any case, the work of two distinct artists. The lower portion, which has been probably an inkstand, is ornamented with goat-horned masks, and festoons of foliage and fruit very sharply and boldly wrought out. Upon these, and serving, if they were really used together, as a cover, is a statuette of a Roman Emperor in garb of war, standing upon a gadrooned base. The modelling of this figure, who may be intended for Hadrian or one of his immediate successors, is bold and effective, but the execution of the work and colour of the metal differ greatly from those in the inkstand.

Height, 10½ in. | Price, copper bronzed, 3*l*.
Made by Messrs. Franchi & Son.
(No. '57. 33.)

IN THE SOUTH KENSINGTON MUSEUM.



BELL.

The original of bronze. A hand bell, decorated with zones of arabesque ornament in relief, and with three shields of arms. Around the upper part is an inscription Italian, dated 1561. No. 586-'65.

KLINGEL.—Das Original von Bronze. Eine Handklingel, mit Reifen von Arabesken-Ornament in erhabener Arbeit und mit drei Wappenschilden verziert. Um den oberen Theil eine Inschrift. Italienisch, datirt: 1561.

SONNETTE.—L'original de bronze. Une sonnette, décorée de ceintures d'ornement arabesque en relief, et de trois écus d'armoiries. Autour de la partie supérieure est une inscription. Italie, daté de 1561.

The present handbell is one of the numerous class of decorative utensils so common in the 16th century. Three zones of foliated tracery alternate with an inscription bearing the date of production M.D.LXI., together with a name, probably that of the artist, possibly of the owner. The lower ring shows three shields of arms, each supported by highly contorted dragons of somewhat German aspect.

Height, 5 in.

Price, copper bronzed, 17.
Made by Messrs. Franchi & Son.
(No. '57. 31.)



BELL.

The original of bronze. A hand bell, decorated with arabesque ornaments, acanthus leaf mouldings, &c., with inscription round the upper part. Italian, about 1500. No. 587-'65.

KLINGEL.—Das Original von Bronze. Eine Handklingel, verziert mit Arabesken, Acanthusblatt-Ornamenten u. s. w. Um den oberen Theil eine Inschrift. Italienisch, um 1500.

SONNETTE.—L'original de bronze. Une sonnette, décorée d'ornements arabesques, de moulures en feuilles d'acanthé, etc., avec inscription autour de la partie supérieure. Italie, vers 1500.

In this handbell we find, above a circle of acanthus leaves, an arabesque decoration of bold design in which, among wreaths of foliage pendent from masks, are two busts and a shield of arms. These are probably intended as portraits and arms of the proprietors, as the inscription above, though not perfectly intelligible, is clearly addressed by the bell to its master, informing him that by ringing it he may summon his servants.

Height, 3½ in.

Price, copper bronzed, 17.
Made by Messrs. Franchi & Son.
(No. '57. 32.)



CANDLESTICK.

The original of bronze, cast and chased. The upper part supported on three terminal statuettes of boy tritons connected by strings of beads. Italian, about 1570.

No. 561.-'65.

LEUCHTER.—Das Original von Bronze, gegossen und ciselirt. Der obere Theil getragen von drei Tritonen-Knaben, welche durch Perlenschnüre verbunden sind. Italienisch, um 1570.

CHANDELIER.—L'original de bronze, fondu et ciselé. La partie supérieure supportée par trois statuettes terminales de jeunes tritons unis par des chapelets. Italie, vers 1570.

One of the numerous tripod candlesticks, so common in the 16th century, is here presented, to which, however, a certain dignity is added by the good modelling of a youthful male figure, on whose shoulders the holder is borne. The statuette is placed on a triangular base, the angles of which are upheld by sea-horses.

Height, 7 in.

Price, copper bronzed, 3*l*.
Made by Messrs. Franchi & Son.
(No. '57. 34.)



CANDLESTICK.

The original of bronze. Statuette of a cupid bearing a vase on his shoulder, and supported on a triangular pedestal ornamented with cherubs' heads and sea-horses. Italian, about 1570.

No. 562.-'65.

LEUCHTER.—Das Original von Bronze. Statuette eines Liebesgottes, eine Vase auf seiner Schulter tragend, auf einem dreiseitigen Postament, das mit Cherubimköpfen und Seepferden verziert ist. Italienisch, um 1570.

CHANDELIER.—L'original de bronze. Statuette d'un amour portant un vase sur son épaule, et supporté sur un piédestal triangulaire orné de têtes de chérubins et de morses. Italie, vers 1570.

A circular base, on which rests a vase-shaped pedestal to receive the holder, is supported by three young tritons. The execution is somewhat rough, but the design of the boys' figures is good and graceful, as may be expected from Italian work of the 16th century.

Height, 10 in.

Price, copper bronzed, 3*l*.
Made by Messrs. Franchi & Son.
(No. '57. 35.)



CANDLESTICK.

The original of bronze, with wide circular base, the pillar surrounded by mouldings, and the base decorated with interlaced work, masks, garlands, and shields Italian, about 1480-1500. No. 551.-'65.

LEUCHTER.—Das Original von Bronze. Mit breitem runden Fusse, verziert mit Netzwerk, Masken, Guirlanden und Schilden. Italienisch, um 1480-1500.

CHANDELIER.—L'original de bronze; avec large base circulaire, le pied entouré de moulures, et la base décorée d'un ouvrage entrelacé, masques, guirlandes, et écussons. Italie, vers 1480-1500.

There is nothing in the details of ornament with which this candlestick is covered, to call for special description. A pleasing combination of the ordinary features observable in Renaissance art spreads over the broad base from which the central holder rises, and both form and ornament yield a very satisfactory result.

Height, 10½ in. | Price, copper bronzed, 3l.
Made by Messrs. Franchi & Son.
(No. '57. 36.)



CANDLESTICK.

The original of bronze; broad base and baluster stem, with engraved scrolls and ornaments in imitation of Persian or Moorsque style. Italian (Venetian), XVI. century. No. 4301.-'57.

LEUCHTER.—Das Original von Bronze; breiter Fuss und balustradenförmiger Schaft, mit eingravirtem Schnörkelwerk und Ornamenten in Nachahmung des persischen oder maurischen Styls. Venetianisch, XVI. Jahrhundert.

CHANDELIER.—L'original de bronze; large base et pied en balustre, avec enroulements et ornements gravés imitant le style Perse ou Moorsque. Italie (Vénitien), XVI^e. siècle.

The dimensions and massive form of this candlestick seem to indicate that it has been intended for altar use. The base and stem are covered entirely with a running pattern of conventionalized foliage, the main idea of which seems imitated from Persian or Arab ornament, no unusual circumstance in Venetian workmanship, the artists of which were easily accessible to Oriental influences.

Height, 7½ in. | Price, copper bronzed, 2l.
Diameter at base, 6 in. | Made by Messrs. Franchi & Son.
(No. '65. 63.)



MIRROR CASE.

The original of bronze inlaid with gold and silver. Known as "the Martelli bronze." On the back, in relief, is an allegorical representation of fruitfulness. Florentine. By Donatello. Made about 1450, for the Martelli family.

No. 8717.-'63.

SPIEGEL-RAHMEN.—Das Original von Bronze, mit Gold und Silber eingelegt. Bekannt unter dem Namen der "Martelli Bronze." Auf der Rückseite eine allegorische Darstellung der Fruchtbarkeit in Relief. Florentinisch. Von Donatello. Um 1450 angefertigt für die Familie Martelli.

CADRE DE MIROIR.—L'original de bronze incrusté d'or et d'argent. Connu comme "le bronze Martelli." Sur le dos, en relief, est une représentation allégorique de la fécondité. Florentin. Par Donatello. Fait vers 1450, pour la famille Martelli.

It is not often that a work by one of the historically "great masters" can be found with so unchallengeable a pedigree as the present object. Vasari has recorded the friendship which subsisted between Donatello and the Martelli family, for whom he wrought many fine works. Cicognara also has described carefully the present mirror-case, which was purchased out of the Martelli palace where it had been seen by him.

11 in. by 7½ in.

Price, copper bronzed and partly gilt, 4*l*.
Made by Messrs. Franchi & Son.
(No. '64. 55.)



SHIELD.

The original of iron, embossed with a group of Hercules and the Nemean lion, and an architectural landscape background, the border of scroll work and grotesque figures. Italian (Milanese?), about 1540.

No. 319.-'66.

SCHILD.—Das Original von Eisen, bossirt mit einer Gruppe von Hercules und dem nemäischen Löwen, sowie mit einem architektonischen und landschaftlichen Hintergrund; die Randeinfassung Schnörkelwerk und groteske Figuren. Italienisch (Mailändisch?), um 1540.

BOUCLIER.—L'original de fer, bosselé avec un groupe d'Hercule et le lion de Némée; et un dessin architectural dans le fond, la bordure composée d'enroulements et de figures grotesques. Italie (Milanais?), vers 1540.

We have here one of the circular targets so often used in the 16th century by the artists of that period as the most favourable fields for the display of their art. It is obvious that such weapons were intended for festal meetings, not for battle. A figure of Hercules in high relief grappling with the lion of Nemea is backed by a grove of very elaborate foliage, behind which stands a walled city. The hills, crowned with fortresses, bear the character of North Italian scenery, and strengthen the probability that we have here the work of a Milan artist.

Diameter, 21 in.

Price, copper bronzed, 3*l*.
Copper silvered and oxydised, 4*l*. 10*s*.
Made by Messrs. Franchi & Son.
(No. '67. 185.)



SALT CELLAR.

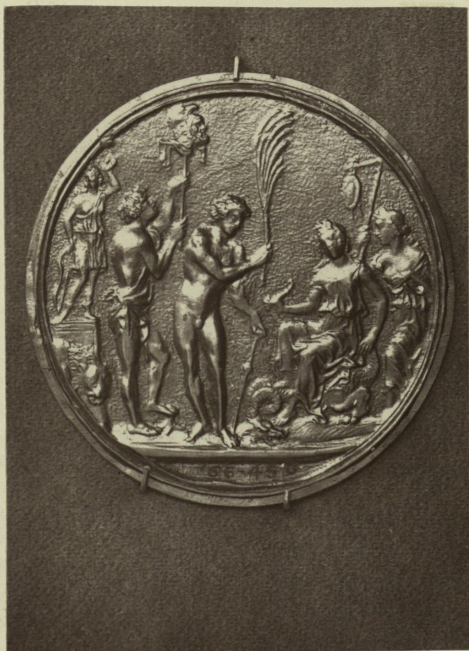
The original of silver gilt; square, two sides concave, and two convex, with classical female figures in high relief, dancing and playing musical instruments; on two of the sides are shields of arms; it rests upon four lion's paws. Italian, XVI. century. No. 2129.-'55.

SALZFASS.—Das Original von vergoldetem Silber; vierseitig, zwei Seiten concav und zwei convex, mit antiken weiblichen Figuren, tanzend und musicirend, in hocharhabener Arbeit; auf zwei Seiten Wappenschilde. Das Gefäss steht auf vier Löwentatzen. Italienisch, XVI. Jahrhundert.

SALIÈRE.—L'original d'argent doré; carré, deux côtés concaves, et deux convexes, avec figures classiques de femmes en haut-relief, dansant, et jouant des instruments de musique; sur deux des côtés sont des écus d'armoiries; il repose sur quatre griffes de lion. Italie, XVI^e siècle.

In this salt-cellar a quadrilateral vessel of sarcophagus character is surrounded by a spirited frieze of female dancers in high relief, and although no high degree of finish has been attempted, the vigorous and graceful action of the group gives high dignity to a comparatively humble object. The classic traditions of Italian art are distinctly traceable in this work of the 15th century, and a pleasing originality will be found in the small border of partridges running round the edge of the bowl.

Height, 1½ in.	Price, gilt, 2l.
Width, 3¾ in.	Made by Messrs. Franchi & Son.
	(No. '65. 70.)



PLAQUE.

The original of bronze, gilt; circular, with a classical group in relief; formerly set in a sword pommel. Italian, XV. century. Attributed to the painter Francia. No. 4371.-'57.

RELIEF.—Das Original von Bronze, vergoldet; rund, mit einer antiken Gruppe; ehemals in einem Schwertknopfe gefasst. Italienisch, XV. Jahrhundert. Dem Maler Francia zugeschrieben.

PLAQUE.—L'original de bronze, doré; circulaire, avec un groupe classique en relief; autrefois monté dans un pommeau d'épée. Italie, XV^e siècle. Attribué au peintre Francia.

This circular medallion represents in low relief a classic group apparently a presentation of trophies of victory to an allegoric female form. No distinctive attributes are given by which any particular historical reference can be established, and very probably none may have been intended by Francesco Francia, to whose hand this medallion has been ascribed. The original is set in the pommel of a sword, a fashion very prevalent in the middle ages, and often misinterpreted by the vulgar, who ascribed to these harmless ornaments a talismanic efficacy. Paracelsus is said to have had "a devil's bird shut in the pommel of his sword."

Diameter, 2¼ in.	Price, copper bronzed, 2s.
	Made by Messrs. Franchi & Son.
	(No. '66. 45.)

ELECTROTYPE REPRODUCTIONS OF OBJECTS OF ART



67-46
Plaque, bronze, oblong.
ANDREA GRITTI, DOGE OF VENICE.
Italian, ascribed to Vittore Camelo, beginning of 16th century.
(Bought, Dec. 49.) (No. 499-'64.)

PLAQUE.

The original of bronze, oblong. Bust of Andrea Gritti, Doge of Venice, with his initials; ascribed to Vittore Camelo. Italian, beginning of XVI. century.

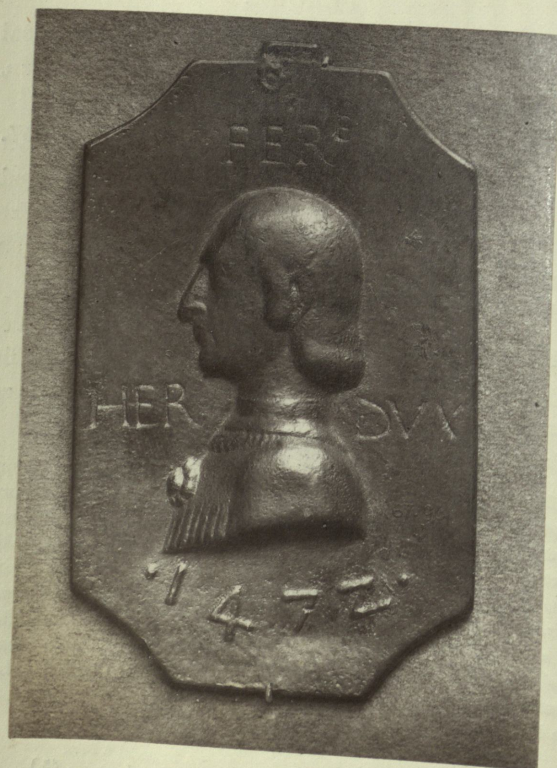
No. 499.-'64.

RELIEF.—Das Original von Bronze; ein längliches Viereck. Brustbild des Andreas Gritti, Dogen von Venedig, mit den Anfangsbuchstaben seines Namens; Vittore Camelo (oder Gambello) zugeschrieben. Italienisch, Anfang des XVI. Jahrhunderts.

PLAQUE.—L'original de bronze, oblong; buste d'Andrea Gritti, Doge de Venise, avec ses initiales; attribué à Vittore Camelo. Italie, commencement du XVI^e siècle.

One of the latest of the old warrior doges of Venice, who, from 1523 to 1538, was a real leader of Venetian armies, the period not having yet come when the ducal office was to sink into mock sovereignty. Gritti was successful against the imperialist forces for some time, though at length taken prisoner by Gaston de Foix and sent to Louis XII. at Paris. The powerful bust here given is supposed to be the work of Vittorio Camelo, a Venetian (or Paduan) engraver of high repute, a contemporary of Andrea Gritti.

5½ in. by 5 in. | Price, copper bronzed, 7s. 6d.
Made by Messrs. Franchi & Son.
(No. '67. 46.)



MEDALLION PLAQUE.

The original of bronze, elliptic. Bust of Hercules I, Duke of Ferrara, with inscription. Italian, dated 1472.

No. 1177.-'64.

MEDAILLON-RELIEF.—Das Original von Bronze; elliptisch. Brustbild von Hercules I., Herzog von Ferrara, mit einer Inschrift. Italienisch, datirt: 1472.

PLAQUE DE MÉDAILLON.—L'original de bronze, elliptique; buste d'Hercule 1^{er}, Duc de Ferrare, avec inscription. Italie, daté de 1472.

On the present plaque we have a very life-like profile of Hercules I, Duke of Ferrara. Nothing can be more simple than the treatment of this bust, which nevertheless bears evidence of true artistic skill. The finely-developed forehead, compressed lips, and quiet thought indicated in the profile, accord well with the character of their owner, who could quietly await the expiry of two reigns, when his base-born brothers held sway, and while biding his time educate himself carefully for the fulfilment of his future duties. He is well-known as the patron of Ariosto, also of Boiardo, and other minor lights in the great galaxy of Italian literature. The date of the plaque is 1472.

3½ in. by 2½ in. | Price, copper bronzed, 3s.
Made by Messrs. Franchi & Son.
(No. '67. 96.)



67-94
Plaque, bronze.
THE ADORATION OF THE MAGI.
(Bought, £1 15s.) Italian, 16th century. (No. 7800-'63.)

PLAQUE.

The original of bronze, vesica-shaped with subject in low relief of the Adoration of the Magi; below is a shield with armorial bearings, and an inscription. Italian, XVI. century. No. 7800.-'63.

RELIEF.—Das Original von Bronze. In Form einer Mandorla. Mit der Anbetung der Weisen aus Morgenland, in flacherhabener Arbeit; darunter ein Schild mit Wappen, sowie eine Inschrift. Italienisch, XVI. Jahrhundert.

PLAQUE.—L'original de bronze, en forme d'amande; avec sujet en bas-relief de l'Adoration des Mages; au dessous est un écusson avec armoiries, et une inscription. Italie, XVI^e. siècle.

The present plaque, judging by its form and general type, has been struck from a die intended as the ecclesiastic seal of the church of S. Marcellus, probably in Rome. The group occupying the centre, and representing the offerings of the Wise Men to the infant Saviour, is clearly the work of an Italian artist, of the early part of the 16th century. The armorial shield, surmounted by a cardinal's hat, and the inscription, show us that the seal was to be used by the cardinal bishop of the church in question, and was probably executed on the occasion of his election.

4½ in. by 2½ in. | Price, copper bronzed, 5s.
Made by Messrs. Franchi & Son.
(No. '67. 94.)



67-95
Plaque, bronze.
THE VIRGIN AND THREE SAINTS.
(Bought, £1 15s.) Italian, 16th century. (No. 7799-'63.)

PLAQUE.

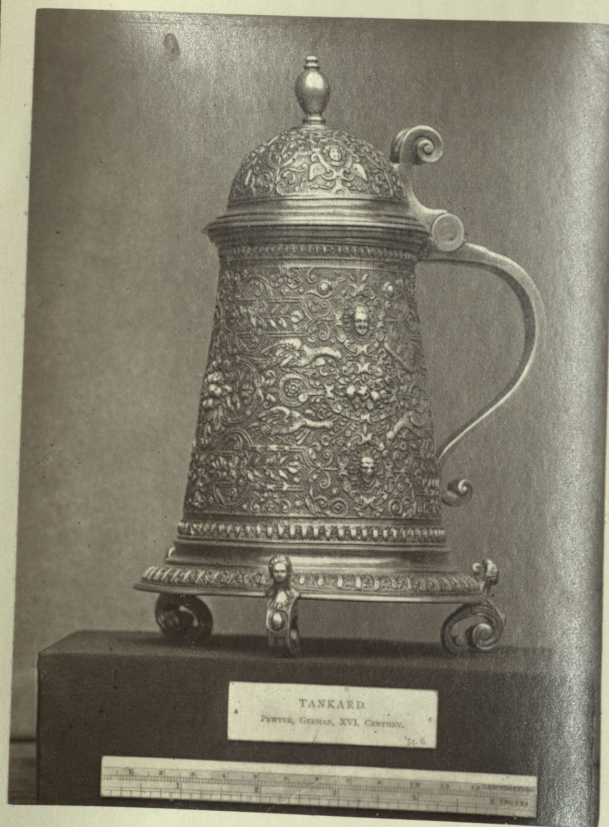
The original of bronze, vesica-shaped; with group in low relief of the Virgin and three saints; below, a shield of the Medici family, with inscription. Italian XVI. century. No. 7799.-'63.

RELIEF.—Das Original von Bronze. In Form einer Mandorla. Mit einer Gruppe der Jungfrau nebst drei Heiligen, in flacherhabener Arbeit; darunter ein Wappenschild der Familie Medici, mit einer Inschrift. Italienisch, XVI. Jahrhundert.

PLAQUE.—L'original de bronze, en forme d'amande; avec groupe en bas-relief de la Vierge et de trois saints; au dessous, un écusson de la famille Medici, avec inscription. Italie, XVI^e. siècle.

The chief subject on this plaque is a Virgin and Child, accompanied by three saints, SS. Peter, Paul, and Lawrence. The two former are introduced here in their office of patron saints of Rome, the third as patron of the church, to which the seal belonged, S. Lorenzo in Damaso. Giulio de' Medici, afterwards elevated to the Papal throne under the title of Clement VII., was elected Cardinal Bishop of this church by his relative Leo. X. in 1513, and there can be small hesitation in ascribing to this date the execution of the medallion.

4½ in. by 2½ in. | Price, copper bronzed, 5s.
Made by Messrs. Franchi & Son.
(No. '67. 95.)



TANKARD.

The original of pewter. Embossed with foliage, strap-work, and grotesques. German or French, XVI. century. No. 220.-'53.

TRINKKANNE.—Das Original von Zinn. Mit Laubwerk, Schnörkelverzierungen und Grotesken bossirt. Deutsch oder Französisch, XVI. Jahrhundert.

HANAP, Gobelet.—L'original d'étain ; avec feuillage, ligules et grotesques bosselés. Allemagne ou France, XVI^e. siècle.

This pewter tankard is of somewhat doubtful origin, whether French or German. The shape of the vessel, however, as well as its material, seem less suited to the former of these countries than to the latter. In Germany, rather than in France, the burghers had, like Dogberry, "everything handsome about them," and while leaving to their Counts Palatine and Prince Bishops the dignity of drinking out of silver bears and ostriches, contented themselves with, nay were proud of, the far more convenient tankard in the humbler metal.

Height, $7\frac{1}{2}$ in.	Price, silvered and oxydised, 2 <i>l</i> .
Diameter, $5\frac{1}{2}$ in.	Made by Messrs. Elkington & Co.
	(No. '54. 6.)



BEAKER.

The original of silver, parcel gilt, the lower part fluted, resting on three ball feet ; in the centre a monogram. German (Augsburg), dated 1710. No. 292.-'54.

POKAL.—Das Original von Silber, theilweise vergoldet. Der untere Theil canellirt, auf drei Kugel-Füssen stehend ; in der Mitte ein Monogramm. Deutsch (Augsburg), datirt : 1710.

Gobelet.—L'original d'argent, en partie doré ; la partie inférieure cannelée, reposant sur trois pieds en boule ; dans le centre un monogramme. Allemagne (Augsbourg), daté de 1710.

Nothing can well be simpler than the form of the present object. A cylindric goblet is ornamented on the base with curvilinear gadroons, and supported on three ball feet. The upper portion is entirely plain, with the exception of a monogram. The date of the goblet is 1710, and the well-known pineapple mark enables the manufacture to be assigned to Augsburg.

Height, 3 $\frac{1}{2}$ in.	Price, gilt or parcel gilt, 17 <i>s</i> . 6 <i>d</i> .
Diameter, 3 in.	Made by Messrs. Elkington & Co.
	(No. '54. 7.)



TANKARD.

The original of silver parcel gilt; round the drum are three medallions of pierced appliqué ornaments, and a similar border at bottom, with masks in relief; the cover surmounted by a cockatrice, the crest of the Imhoffs of Augsburg. German (Augsburg), about 1620.

No. 317.-'54.

TRINKKANNE.—Das Original von Silber, theilweise vergoldet; um den Bauch des Gefäßes drei Medaillons mit durchbrochenen appliqué Zierrathen, und am Fusse eine ähnliche Randverzierung, mit Masken in erhabener Arbeit; auf dem Deckel ein Basilisk, das Wappen des Augsburger Geschlechts von Imhoff. Deutsch (Augsburg), um 1620.

HANAP, Gobelet.—L'original d'argent en partie doré; autour de la coupe se trouvent trois médaillons d'ornements percés appliqués, et une bordure semblable au bas, avec masques en relief; le couvercle surmonté d'un basilic, cimier des Imhoffs d'Augsbourg. Allemagne (Augsbourg), vers 1620.

The present tankard belonged formerly to the family of Imhoff, patricians of the community of Augsburg, and whose importance has not yet died out even in the present century. Their well-known crest, the fabulous cockatrice, surmounts the cover. The decoration of the body of the vessel is of the ordinary renaissance type, varied, however, by the introduction of three elliptic plaques with an openwork design (identical in all three) of a nude boy amongst foliage. These plaques in silver relieve by their diversity of colour the gilt surface of the drum.

Height, 7½ in. | Price, gilt or parcel gilt, 47. 8s.
Diameter, 5½ in. | Made by Messrs. Elkington & Co.
(No. '54. 8.)



TANKARD.

The original of silver gilt, chased with scrolls, surmounted by a plain knob. German (Augsburg), about 1700.

No. 397.-'54.

TRINKKANNE.—Das Original von Silber, vergoldet, mit getriebenen Schnörkelverzierungen; oben ein einfacher Knauf. Deutsch (Augsburg), um 1700.

HANAP, Gobelet.—L'original d'argent doré; avec enroulements ciselés, surmonté d'un bouton uni. Allemagne (Augsbourg), vers 1700.

The ornament on the base of this tankard is boldly embossed, as is likewise the lower portion of that on the body of the vessel. A lighter and flatter pattern of wreathed foliage encircles the upper half of the drum, and prevents any effect of heaviness. On the cover the basal ornament is repeated. The date of this piece of Augsburg work is about 1700.

Height, 6½ in. | Price, gilt or parcel gilt, 37. 15s.
Diameter, 5½ in. | Made by Messrs. Elkington & Co.
(No. '54. 9.)



BEAKER AND COVER.

The original of silver gilt, chased with shells and scrolls; gadroon border, with German inscription round the top. German, dated 1708. No. 398.-'54.

POKAL MIT DECKEL.—Das Original von Silber, vergoldet, mit getriebenen Muschel- und Schneckenverzierungen; ausgebuckelte Randeinfassung, mit einer deutschen Inschrift um das obere Ende. Deutsch, datirt: 1708.

Gobelet et Couvercle.—L'original d'argent doré; avec coquilles et enroulements ciselés; bordure godronnée avec inscription Allemande autour du haut. Allemagne, daté de 1708.

A tall beaker and cover, of graceful proportion, and ornamented in good repoussé or beaten work. The pattern, of curved gadroons and scallop-shells, is kept in a low flattened relief very pleasing in effect. The vessel offers no pretensions to aristocratic dignity, such as do the fantastic bears, lions, and ostriches frequent among German plate, but announces itself by a marginal inscription to have belonged to Jacob Marten, Jacob's Sohn den 47ber 1708.

Height, 9½ in. | Price, gilt or parcel gilt, 3l. 3s.
Diameter, 5 in. | Made by Messrs. Elkington & Co.
(No. '54. 10.)



PLATE.

The original of pewter, embossed. In the border the arms of the Swiss cantons. German (?), XVI. century. No. 1415.-'52.

TELLER.—Das Original von Zinn, bossirt. Auf dem Rande die Wappen der Schweizer Cantone. Deutsch (?), XVI. Jahrhundert.

ASSIETTE. — L'original d'étain, bosselé; dans la bordure, les armes des cantons Suisses. Allemagne (?), XVI^e. siècle.

This salver, in pewter relieved work, is in all probability of German workmanship, although intended for Swiss use, as the decorations sufficiently prove. These consist of the armorial shields of the original 13 cantons around the margin; the central medallion represents the three heroes, Fürst, Stauffacher, and Melchthal, sometimes known as the three "Tells," meeting on the field of Rütli. An inscription in Swiss-German states that "the first League was contracted in the year 1308." The date of the salver is doubtless of the XVI. century.

Diameter, 8½ in. | Price, silvered and oxydised, 10s. 6d.
Made by Messrs. Elkington & Co.
(No. '54. 12.)



PLATE, GERMAN EMPERORS.
Pewter, German, XVI. Century.

PLATE.

The original of pewter, embossed. In the border equestrian portraits of Emperors of Germany, in medallions. German, XVI. century. No. 1416.-'52.

TELLER.—Das Original von Zinn, bossirt. Auf dem Rande Reiterbildnisse von deutschen Kaisern, in Medaillons. Deutsch, XVI. Jahrhundert.

ASSIETTE.—L'original d'étain, bosselé; dans la bordure les portraits équestres des Empereurs d'Allemagne, en médaillons. Allemagne, XVI^e. siècle.

The original of this salver is one of the many artistic works of Germany to which the well known legend "Materiam superabat opus" may be fairly applied. The humble pewter plate has received value at the hands of the artist, who has given as a central figure Ferdinand II., Emperor of the Romans, and, in a ring of medallions, eleven of his predecessors, from Mathias I. back to Rudolph I. Though small in size, these effigies are by no means conventionally designed nor carelessly executed, an honest attempt having been made to render the individual character of each personage. The work is of the early part of the XVII. century.

Diameter, 7½ in. | Price, silvered and oxydised, 10s. 6d.
Made by Messrs. Elkington & Co.
(No. '54. 13.)



PLATE, ADAM AND EVE.
Pewter, German, XVI. Century.

PLATE.

The original of pewter, embossed. With foliated ornament, and four medallions with the history of Adam and Eve. German, XVI. century. No. 1417.-'52.

TELLER.—Das Original von Zinn, bossirt. Mit Blattornament, und vier Medaillons mit der Geschichte von Adam und Eva. Deutsch, XVI. Jahrhundert.

ASSIETTE.—L'original d'étain, bosselé; avec ornements en feuillage, et quatre médaillons représentant l'histoire d'Adam et d'Eve. Allemagne, XVI^e. siècle.

Like the two preceding objects, this plate, the original of which is in pewter, is of German XVI. century workmanship. The floriated field encloses four medallions, of which the first represents the Creation of Man, the Creator being clad in the robes and mitre of a bishop, a rank we do not remember to have seen employed in this manner, although the Papal tiara is not infrequently placed on the head of the Almighty by early German painters. The second medallion shows Adam and Eve receiving the injunction to refrain from eating of the Tree; the third, the Fall of Man; the fourth, the Expulsion from Eden. In the centre, below a half figure in quaint costume, an allusive inscription bids us "Drink and eat, and forget not God."

Diameter, 7½ in. | Price, silvered and oxydised, 10s. 6d.
Made by Messrs. Elkington & Co.
(No. '54. 14.)

ELECTROTYPE REPRODUCTIONS OF OBJECTS OF ART



WRITING TABLETS.
SILVER-GILT, GERMAN, XVIII. CENTURY.
'54. 16.

NEEDLECASE.
SILVER-GILT, GERMAN, XVII. CENTURY.
'54. 15.

NEEDLE CASE AND WRITING TABLETS.

The original needle case is of silver gilt, chased and engraved with arabesques and terminal figures. German, XVII. century. No. 1152.-'53.

NADELBUCHSE.—Das Original von Silber, vergoldet, ciselirt und gravirt mit Arabesken und Hermen. Deutsch, XVII. Jahrhundert.

AIGUILLER.—L'original d'argent doré ; avec arabesques et figures aux extrémités ciselées et gravées. Allemagne, XVII^e. siècle.

The original writing tablets have ivory leaves, with silver gilt cover, chased with arabesques, masks, and scrolls, and with subject of Ganymede and the eagle. German (Augsburg), early XVIII. century. No. 299.-'54.

SCHREIB-TABLETTEN.—Das Original hat elfenbeinerne Tafeln, mit silbernem und vergoldetem Deckel, mit getriebenen Arabesken, Masken und Schnörkeln, sowie mit einer Darstellung von Ganymed und dem Adler. Deutsch (Augsburg), frühes XVIII. Jahrhundert.

TABLETTES À ÉCRIRE.—L'original a des feuilles d'ivoire ; avec couvert d'argent doré, arabesques, masques, et enroulements ciselés, et le sujet de Ganimède et l'aigle. Allemagne (Augsbourg), XVIII^e. siècle.

Needle case, Length, 3½ in. | Price, gilt or parcel gilt, 10s. 6d.
Tablets, 3 in. by 1¼ in. | Price, gilt or parcel gilt, 14s. 9d.
Made by Messrs. Elkington & Co.
(Nos. '54. 15, '54. 16.)



TANKARD.
SILVER-GILT, GERMAN, XVII. CENTURY.

TANKARD.

The original of silver gilt, chequered pattern, plain handle, knob on the cover. German (Augsburg), XVII. century. No. 287.-'54.

TRINKKANNE.—Das Original von Silber, vergoldet. Gewürfeltes Muster ; einfache Handhabe ; auf dem Deckel ein Knauf. Deutsch (Augsburg), XVII. Jahrhundert.

HANAP, GOBELET.—L'original d'argent doré ; dessin marqueté, anse unie, bouton sur le couvercle. Allemagne (Augsbourg), XVII^e. siècle.

The original of this tankard is in silver gilt, and bears the pineapple, which was the distinguishing mark of Augsburg gold and silver work. The date is of the XVII. century. The pattern a lozenge repeated, and the form of the vessel that simple one of the many German originals which found most favour in England, and was all but universal in the houses of the wealthier middle classes of the last century.

Height, 5½ in. | Price, gilt or parcel gilt, 3l.
Diameter, 5 in. by 4 in. | Made by Messrs. Elkington and Co.
(No. '54. 17.)



SALVER.

The original of silver gilt; circular, with floriated scrolls of repoussé or beaten work round border; centre plain. Flemish, XVII. century. No. 1153.-'53.

CREDENZ-TELLER.—Das Original von Silber, vergoldet; rund, mit Rankenverzierungen in repoussé oder geschlagener Arbeit um den Rand; der mittlere Theil glatt. Flämisch, XVII. Jahrhundert.

PLATEAU.—L'original d'argent doré; circulaire, avec enroulements de fleurs repoussés ou battus autour de la bordure; centre uni. Flandre, XVII^e siècle.

The original salver, of silver gilt, is a favourable specimen of the silversmith's art in the XVII. century. Round the plain centre runs a broad border of scroll foliage in repoussé or beaten work, the vigorous stems of which are varied at regular intervals by powerful bosses of leaves. An inscription on the back gives us the name of the owner, and enables us to assign this interesting piece of Flemish handicraft to the year 1698.

Diameter, 13½ in. | Price, gilt or parcel gilt, 17. 15s.
Made by Messrs. Elkington & Co.
(No. '54. 18.)



SHIELD.

The original of wrought iron; in beaten and chiselled work. In the centre a head of Medusa; round the margin a frieze in high relief, representing the triumphs of Rome. German (Augsburg). Signed Georgius Sigman, and dated 1552. No. 3660.-'55.

SCHILD.—Das Original von Schmiedeeisen; in geschlagener und ciselirter Arbeit. In der Mitte ein Medusenkopf; um den Rand ein Fries in Hochrelief, die Triumphe von Rom darstellend. Deutsch (Augsburg). Unterzeichnet: "Georgius Sigman," und datirt: 1552.

BOUCLIER.— L'original de fer, forgé; repoussé et ciselé. Au centre une tête de Méduse; autour du bord une frise en haut relief, représentant les triomphes de Rome. Augsbourg, signé Georgius Sigman, et daté de 1552.

The present target is a noble specimen of Augsburg work, and highly valued by its maker, as may be judged by the care taken to express his name and the date of workmanship, down even to the day of the month: Georgius Sigman, August 27, 1552. A central Medusa's head is surrounded by well wrought examples of the various crowns of honour,—civic, triumphal, and other,—and these again by a circle of allegoric groups in bold relief representing the Genius of Rome presiding over all the events of "a heady fight." One compartment is, indeed, dedicated to Peace, and even in this the picturesque is attained by the process of reversing and burning all the pride, pomp, and circumstance of war.

Diameter, 24 in. | Price, silvered and oxydised, 67.
Made by Messrs. Franchi & Son.
(No. '55. 1.)



SALVER.

The original of pewter, embossed. On the outer border are representations of the arts and sciences, within are represented the elements, and in the centre a figure of Temperance, on the back is a medallion bust of Caspar Enderlein. Swiss, about 1600. No. 5477.-'59.

CREDENZ-TELLER.—Das Original von Zinn, bossirt. Auf dem äusseren Rande sind Darstellungen der Künste und Wissenschaften, innerhalb ist eine Darstellung der Elemente, und in der Mitte eine allegorische Figur der Mässigkeit, auf der Rückseite befindet sich jedoch eine Medaillon-Büste des Caspar Enderlin. Schweizerisch, um 1600.

PLATEAU.—L'original d'étain, bosselé. Sur le bord extérieur sont les représentations allégoriques des arts et des sciences : à l'intérieur sont représentés les éléments, et au centre une figure de la Tempérance, derrière est le buste en petit de Caspar Enderlein. Suisse, vers 1600.

This salver is a good specimen of Swiss metal-work, the artist being Caspar Enderlein of Basel, who flourished about the beginning of the 17th century. The whole style of decoration is Renaissance, the surface of the plate being covered with semi-human figures mingled with stags and foliage. The central medallion is copied from a design by Francis Briot, a French engraver of the 16th century. (Compare No. 2063.-'55, page 28.)

Diameter, 18 in. | Price, silvered and oxydised, 3*l*.
Made by Messrs. Franchi & Son.
(No. '56. 1.)



DISH.

The original of pewter, embossed, with equestrian figures, and a deep border of historical subjects. In the centre an allegorical figure of a woman. German, dated 1567. No. 1511.-'55.

SCHÜSSEL.—Das Original von Zinn, bossirt, mit Reiterfiguren, und einer breiten Randeinfassung mit historischen Darstellungen. In der Mitte eine allegorische weibliche Figur. Deutsch, datirt : 1567.

PLAT.—L'original d'étain, bosselé ; avec les figures équestres et un large bord de sujets historiques ; au centre une figure allégorique de femme. Allemagne, daté de 1567.

The present dish is of German origin, and bears near the edge the date 1567 so clearly wrought out as to leave no doubt of its being part of the original design. But for this undeniable evidence the very archaic style of ornament would induce an observer to ascribe the workmanship to the previous century. A central medallion represents probably the Goddess Rumour. Three smaller medallions bear Horatius Cocles, Marcus Curtius (misnamed Curius), and Hannibal, designated in German as Enemy of the Romans ; while the remainder of the surface is covered with a Triumphal Procession, a group of some Labour of Hercules, and Orpheus charming the Brutes with a violoncello.

Diameter, 14 in. | Price, silvered and oxydised, 1*l*. 5*s*.
Made by Messrs. Franchi & Son.
(No. '56. 2.)



TAZZA.

The original of silver, baluster stem, the bowl ornamented in repoussé or beaten work with the Judgment of Solomon. German, about 1660. No. 2125.-'55.

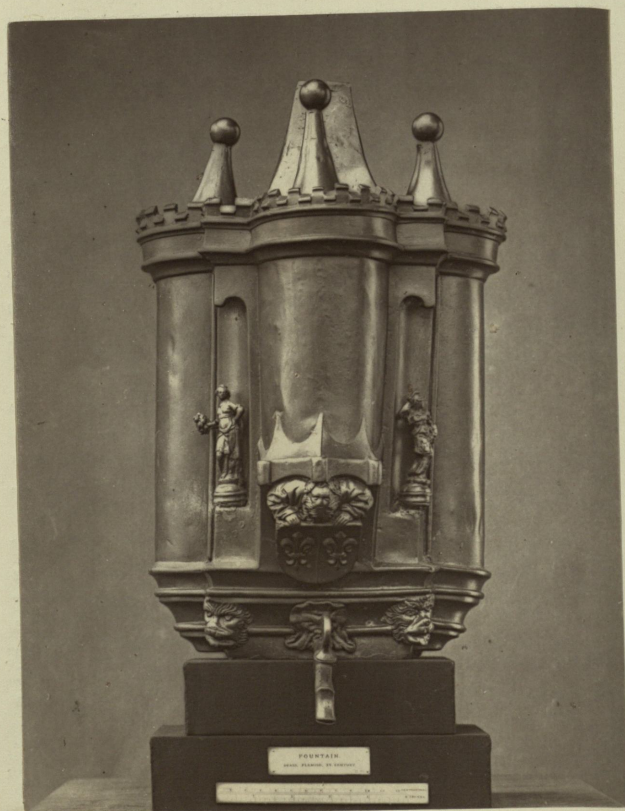
SCHALE.—Das Original von Silber; balustradenartiger Schaft; die Schale selbst verziert mit einer Darstellung des Urtheils Salomonis in repoussé oder geschlagener Arbeit. Deutsch, um 1660.

TASSE.—L'original d'argent; pied en balustre, le bol orné de repoussé ou de battu représentant le Jugement de Salomon. Allemagne, vers 1660.

From a foot ornamented with scroll chasing rises a vase-shaped stem with masks and other usual decorations, on the top of which rests a shallow disc showing in repoussé work the Judgment of Solomon. The classic pose of the figures, their comparative paucity of number, and above all, the style of architecture employed in the background are so much more Italian than German that it needs the evidence of costume (which is undeniable) to convince the observer that he has not before him a bas-relief of the school of John of Bologna.

Height, 6½ in.
Diameter, 8 in.

Price, silvered and oxydised, 3*l*.
Made by Messrs. Franchi & Son.
(No. '57. 22.)



CISTERN OR FOUNTAIN.

For suspension. The original, in cast brass ("latten"), is formed by a castle or cluster of turrets, on a bracket, with a half figure holding a shield of arms in front. Flemish or German, 1400-50? No. 618.-'65.

WASSERBEHÄLTER.—Zum Aufhängen. Das Original von gegossenem Messing ("latten"). In Form eines Schlosses oder einer Gruppe von Thürmen, auf einem Untersatze, vorn eine Halbfigur, die ein Wappenschild hält. Flämisch oder Deutsch, 1400-1450?

CITERNE OU FONTAINE.—Pour suspension. L'original en cuivre fondu ("laiton") est formé d'un château ou réunion de tourelles sur un tasseau, avec une demi-figure tenant un écu d'armoiries sur le devant. Flandre ou Allemagne, 1400-50?

The present object is an instance of that feeling for decorative art, which in the 16th century pervaded all classes, rendering so humble a utensil as a brass water cistern capable of receiving a certain dignity by the addition of turreted battlements, lions' heads for supporters, and a boldly relieved shield-of-arms bearing two fleurs-de-lys. This interesting piece of Flemish handiwork dates from the 15th century.

Height, 16 in.
Width, 10½ in.

Price, copper bronzed, 4*l*.
Made by Messrs. Franchi & Son.
(No. '57. 25.)



HUNTING HORN.

The original of chiselled steel, embossed with spiral bands of foliated ornament. German, about 1500.

No. 1602.-'55.

JAGDHORN.—Das Original von ciselirtem Stahl, bossirt mit spiralförmigen Bändern von Blattornamenten. Deutsch, um 1500.

COR DE CHASSE.—L'original d'acier ciselé; avec bandes en spirale d'ornements de feuilles bosselées. Allemagne, vers 1500.

The German origin of this hunting horn is traceable in the waved form of the instrument, the Italian horns being simply curved. The surface is decorated with bands of foliage in high relief, showing much skill in the working of the metal, chiselled steel. It is ascribable to the first few years of the 16th century.

Length, 12 in.

Price, silvered and oxydised, 2*l*.
Made by Messrs. Franchi & Son.
(No. '57. 27.)



TANKARD AND COVER.

The original of ivory, mounted in silver parcel gilt; the drum carved in high relief with a bacchanalian group; on the cover a group of a man subduing a centaur. Inscribed "Bernard Strauss, goldsmid fec." German (Augsburg), late XVII. century. No. 4529.-'58.

TRINKKANNE MIT DECKEL.—Das Original von Elfenbein, mit zum Theil vergoldeter Silbermontirung. Um das Gefäss ist eine bacchanalische Gruppe in hochhabener Arbeit geschnitzt; auf dem Deckel eine Gruppe: ein Mann, der einen Centaur überwältigt. Deutsch (Augsburg), spätes XVII. Jahrhundert.

HANAP ET COUVERCLE, GOBELET.—L'original d'ivoire, monté en argent en partie doré; le tambour sculpté en haut-relief avec un groupe de bacchantes; sur le couvercle un groupe d'un homme subjuguant un centaure. Allemagne (Augsbourg), fin du XVII^e. siècle.

The drum of this tankard is carved with what may for want of better appellation be termed a bacchanalian group, although it is little else than an assemblage of mythologic figures with no very obvious connexion. A river nymph, a warlike goddess, a captive Silenus, satyrs, and a triumphant Neptune and Amphitrite serve admirably to display the skill of the Augsburg goldsmith, Bernard Strauss. On the parcel gilt silver lid is a vigorous group of Hercules and Nessus, imitated from the group by John-of-Bologna.

Height, 19 in.
Width, 11½ in. by
7½ in.

Price, fictile ivory, gilt or parcel gilt mounts, 15*l*.
Entirely of metal, parcel gilt, 30*l*.
Made by Messrs. Franchi & Son.
(No. '59. 1, 2.)



TAZZA.

The original of silver gilt, beaten and chiselled; in the centre is a raised medallion with a frieze representing the Deluge; the stem and foot chased with sirens and marine animals. German (Augsburg), about 1560.

No. 623.-'65.

TAZZA.—Das Original von vergoldetem Silber, geschlagene und ciselirte Arbeit. In der Mitte ist ein erhöhtes Medaillon mit einem Fries, die Sündfluth darstellend; der Schaft und Fuss mit Sirenen und Seethieren in getriebener Arbeit. Deutsch (Augsburg), um 1560.

TASSE.—L'original d'argent doré, battu et ciselé; au centre est un médaillon relevé avec une frise représentant le déluge; sur la tige et le pied sont ciselés des sirènes et des animaux marins. Allemagne (Augsbourg), vers 1560.

The classic outline of this tazza might at a first glance induce the observer to ascribe to it an Italian origin, but a closer inspection of the ornament leaves no doubt of its being the work of a German artist. On the stem and foot are sea monsters and sirens, beaten and chased; in the bowl is a repoussé composition of the Deluge. The naturalistic treatment of this subject, the swaddled infant, the hooded monk-like figure swimming, even the curved ship-timbers of the Ark, which is shown twice, all point clearly to Germany as the birth-place of this interesting specimen of the goldsmith's art.

Height, 5 in. | Price, gilt, 4l.
Diameter, 7½ in. | Made by Messrs. Franchi & Son.
(No. '62. 2660.)



TANKARD.

The original of silver gilt; cylindrical, chased with medallions of Mercury, Diana, &c., surrounded by scrolls and masks; on the cover a cock holding a shield. German, dated 1605.

No. 4860.-'58.

TRINKKANNE.—Das Original von vergoldetem Silber; cylinderförmig, mit Medaillons in getriebener Arbeit von Merkur, Diana u. s. w., umgeben von Schnörkelwerk und Masken. Auf dem Deckel ein Hahn, der ein Wappenschild hält. Deutsch, datirt: 1605.

HANAP, Gobelet.—L'original d'argent doré; cylindrique avec médaillons ciselés de Mercure, de Diane, etc., entourés d'enroulements et de masques; le couvercle surmonté d'un coq tenant un écu. Allemagne, daté de 1605.

The tankard here represented offers another instance how by degrees the system of decoration ceased to represent any fixed idea or possess any symbolic meaning, and confined its aim to mere beauty of form. The figures on the outside of the drum display so curious a mixture of Pagan and Christian emblems as to perplex the spectator. A youth, with wings at the ankles and caduceus, should be Mercury, and yet a heart in flames borne in his right hand forbids us so to interpret. A hunter with hound and horn reminds us of Adonis, but his neighbour by her costume and two children is rather Charity than Venus. On the shield supported by a cock which surmounts the lid are the initials S. H. 1605.

Height, 12½ in. | Price, gilt, 8l. 10s.
Made by Messrs. Franchi & Son.
(No. '65. 61.)



PLATEAU.

The original of silver; elliptic, of beaten work; in the centre a female seated with two children under a tree; a border of six medallions containing emblematic figures; a handle at either end. Dutch, about 1690.

No. 1058.-'53.

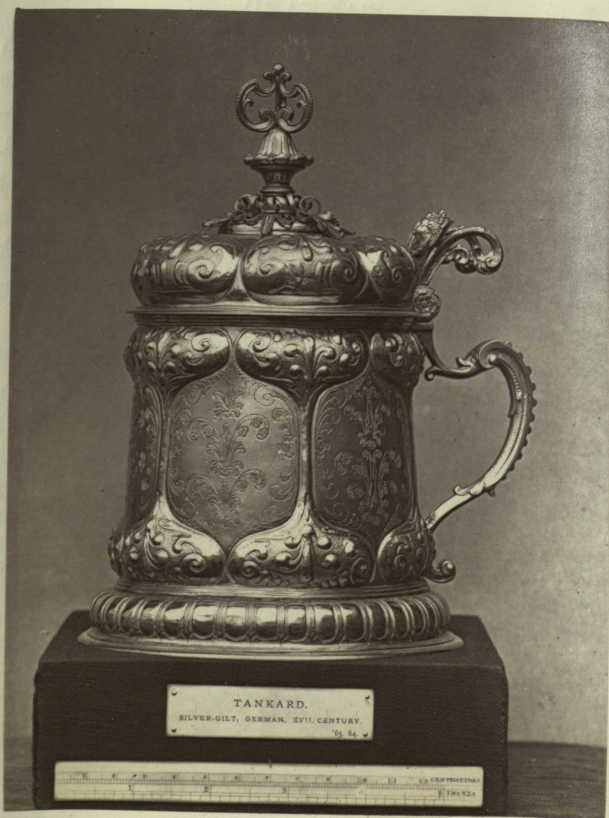
PLATTE.—Das Original von Silber; in elliptischer Form, geschlagene Arbeit. In der Mitte eine weibliche Figur mit zwei Kindern, unter einem Baume sitzend. Mit einer Randeinfassung von sechs Medaillons, emblematische Figuren enthaltend; an jedem Ende ein Henkel. Holländisch, um 1690.

PLATEAU.—L'original d'argent; elliptique, repoussé ou battu; au centre une femme assise avec deux enfants sous un arbre; une bordure de six médaillons contenant des figures emblématiques; une anse en saillie à chaque extrémité. Hollande, vers 1690.

The ornament of this plateau resembles in some degree that of English Charles II. plate. Large full-blown bossed flowers and leaves serve as a frame for medallions in the border, allegoric figures of abstract virtues filling up the spaces. Temperance, Justice, Faith, and Hope are recognizable by their respective emblems, and the central group is probably intended for Charity, to whom as of right the post of honour has been assigned.

Length, 19 in.
Width, 11 in.

Price, silvered and oxydised, 3*l*.
Made by Messrs. Franchi & Son.
(No. '65. 62.)



TANKARD.

The original of silver gilt, embossed with flowers, and engraved panels; scroll handle, and a knop of a triple scroll, with appliqué leaves. German (Nuremberg), XVII. century.

No. 3637.-'56.

TRINKKANNE.—Das Original von vergoldetem Silber, bossirt mit Blumen und gravirten Panelen; schneckenförmiger Henkel, und ein Knauf, aus einer dreifachen Schnecke, mit eingelegten Blättern, gebildet. Deutsch (Nürnberg), XVII. Jahrhundert.

HANAP, Gobelet.—L'original d'argent doré; avec fleurs bosselées, et panneaux gravés; anse en enroulements, et un bouton de triple enroulement, avec feuilles appliquées. Allemagne (Nuremberg), XVII^e. siècle.

The tankard here represented is in many respects more graceful than the usual type of this truly national drinking vessel. A ring of bosses around the rim corresponding with a similar ring at the base leaves room for a series of interspaces on the drum delicately chased. The bosses themselves are ornamented in beaten work, as are likewise another series on the cover, even more boldly wrought out. The handle and ornament of the lid are somewhat complicated in their curves.

Height, 7½ in.
Width, 6 in. by 5½ in.

Price, parcel gilt, 8*l*.
Made by Messrs. Franchi & Son.
(No. '65. 64.)



SALT-CELLAR.
SILVER-GILT, GERMAN, XVI. CENTURY.
'54. 5.

SALT CELLAR.

The original of silver gilt; trefoil and triangle star-shape, chased with masks and fruit, resting on three cherubs' heads. German, XVI. century. No. 1259.-'55.

SALZFASS.—Das Original von Silber, vergoldet; drei-blättrige und dreieckige Sternform, mit getriebenen Masken und Früchten, auf drei Cherubimköpfen stehend. Deutsch, XVI. Jahrhundert.

SALIÈRE.—L'original d'argent doré; trèfle et triangle en forme d'une étoile, avec masques et fruits ciselés, reposant sur trois têtes de chérubins. Allemagne, XVI^e. siècle.

This small saltcellar, composed, as its descriptive label implies, by superposing an equilateral triangle upon a trefoil, is ornamented with a pattern introducing cherubs. So far there is little to offer any clue to the origin of the object, but three armorial shields with their respective charges carefully made out, point clearly to Germany, the land in which the herald's science (if that dignified term be still considered applicable to heraldry) was during the middle ages held in highest honour.

Height, 1½ in.	Price, gilt or parcel gilt, 15s.
Width, 4½ in.	Made by Messrs. Elkington & Co.
	(No. '54. 5.)



SALT-CELLAR.
SILVER-GILT, GERMAN, XVI. CENTURY.
'65. 66.

SALT CELLAR.

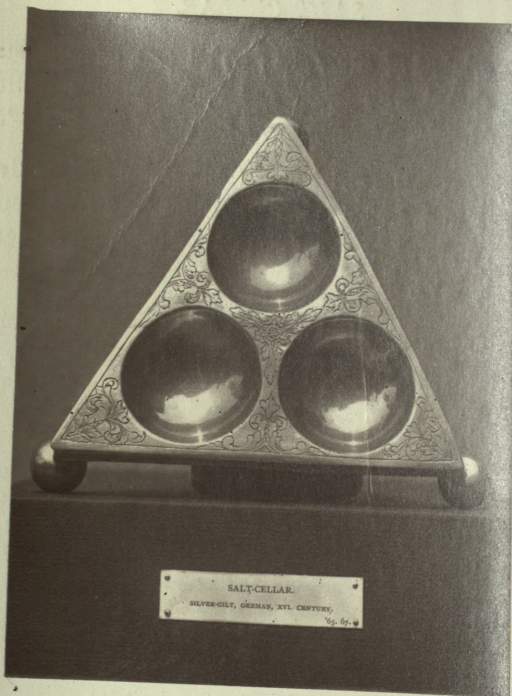
The original of silver gilt; triangular, supported by three lions rampant, a circular cavity on the top, cherubs' heads and scrolls in the angles, pearly border round the sides. German, XVI. century. No. 2110.-'55.

SALZFASS.—Das Original von vergoldetem Silber; dreiseitig, von drei aufgerichteten Löwen getragen; oben eine runde Vertiefung; in den Ecken Cherubimköpfe und Schnörkel; um die Seiten eine Randeinfassung von Perlen. Deutsch, XVI. Jahrhundert.

SALIÈRE.—L'original d'argent doré; triangulaire, supporté par trois lions rampants, une cavité circulaire au haut, têtes de chérubins et enroulements aux angles, garni de perles autour des côtés. Allemagne, XVI^e. siècle.

In the 16th century, to which date are referable the four following objects, the salt-cellar, at least in Germany, had lost the ancient dignity of position which it had formerly held, and become a mere domestic utensil. The present object, fitted to contain three condiments, is ornamented with masks and lions, the latter very heraldic and by no means realistic in form.

Height, 1½ in.	Price, gilt, 17. 5s.
Width, 4½ in.	Made by Messrs. Franchi & Son.
	(No. '65. 66.)



SALT CELLAR.

The original of silver gilt; triangular, resting on balls; on the upper surface are three sunk pools for salt; foliage between sheaf border on the sides. German, XVI. century. No. 2109.-'55.

SALZFASS. — Das Original von vergoldetem Silber; dreiseitig, auf Kugeln stehend. Auf der oberen Fläche sind drei Vertiefungen für Salz; an den Seiten Blattornamente zwischen einem Rande von Garben. Deutsch, XVI. Jahrhundert.

SALIÈRE. — L'original d'argent doré; triangulaire, reposant sur des boules; à la surface supérieure sont trois cavités profondes pour le sel; feuillage entre bordure de gerbes sur les côtés. Allemagne, XVI^e. siècle.

This salt-cellar much resembles the one just described, save in the ornament, which is simply chased foliage, and the feet, which are merely polished balls.

Height, $\frac{3}{4}$ in.
Width, $\frac{1}{2}$ in.

Price, gilt, 17. 5s.
Made by Messrs. Franchi & Son.
(No. '65. 67.)



SALT CELLAR.

The original of silver gilt; triangular, chased with birds and cartouche ornaments, on three ball feet. German, about 1580. No. 2128.-'55.

SALZFASS. — Das Original von vergoldetem Silber; dreiseitig, mit getriebenen Vögeln und Cartouche Ornamenten; auf drei Kugel-Füssen. Deutsch, um 1580.

SALIÈRE. — L'original d'argent doré; triangulaire, avec oiseaux et ornements en cartouche ciselés, sur trois pieds en boule. Allemagne, vers 1580.

Another of these German salt-cellars is here represented, somewhat more ornate than its congeners, the surface being decorated with birds, tablets, and other Renaissance subjects in low but powerful relief. The triangle is here superimposed upon a trefoil.

Height, 1 in.
Width, $\frac{3}{4}$ in.

Price, gilt, 17. 5s.
Made by Messrs. Franchi & Son.
(No. '65. 68.)



SALT CELLAR.

The original of silver gilt; circular, the border embossed and chased with masks and strap-work ornaments, diamond pattern round the outside, resting on three feet of masks and cartouches. German, XVI. century.
No. 2124.-'55.

SALZFASS. — Das Original von vergoldetem Silber; rund; der Rand bossirt und getrieben mit Masken und Nestelverzierungen; um die äussere Seite ein carrirtes Muster; auf drei Füßen von Masken und Cartouchen stehend. Deutsch, XVI. Jahrhundert.

SALIÈRE. — L'original d'argent doré; circulaire, la bordure avec masques et ornements en courroie bosselés et ciselés, guilloché autour de l'extérieur, reposant sur trois pieds de masques et cartouches. Allemagne, XVI^e. siècle.

A slight diversity is here observable in the salt cellar, which is now undivided and circular; the style of ornament, however, is identical with that of the previous objects, and the feet formed by a kind of winged masks.

Height, $1\frac{1}{2}$ in.	Price, gilt, 17. 5s.
Diameter, 3 in.	Made by Messrs. Franchi & Son. (No. '65. 69.)



SALT CELLAR.

The original of silver gilt; circular, with masks and cupids holding shields, resting on three cherubs' heads. German, XVI. century.
No. 2111.-'55.

SALZFASS. — Das Original von vergoldetem Silber, rund; mit Masken und Liebesgöttern als Schildhalter; auf drei Cherubimköpfen stehend. Deutsch, XVI. Jahrhundert.

SALIÈRE. — L'original d'argent doré; circulaire, avec masques et amours tenant des écus, reposant sur trois têtes de chérubins. Allemagne, XVI^e. siècle.

The present salt-cellar takes us again to Germany, the circular shape, cherub-heads for feet, and the whole character of the ornament being clearly referable to that country. The beaten work around the rim is well executed, and shows nude children supporting shields of arms, the devices upon which are engraved.

Height, $\frac{3}{4}$ in.	Price, gilt, 17. 5s.
Diameter, $3\frac{1}{2}$ in.	Made by Messrs. Franchi & Son. (No. '65. 75.)

ELECTROTYPE REPRODUCTIONS OF OBJECTS OF ART



TAZZA.

The original of silver-gilt. Under part of bowl and stem chased with leaves and rams' heads, round the foot a border of fleurs-de-lis and scrolls; within the bowl is a group in high relief representing the death of Adonis. French, about 1660. No. 393.-'53.

TAZZA.—Das Original von Silber, vergoldet. Der untere Theil der Schale und Schaft mit getriebenem Blattornament und Widderköpfen; um den Fuss eine Randverzierung von fleurs-de-lys und Schnörkeln; innerhalb der Schale eine Gruppe in hoher Arbeit, den Tod des Adonis darstellend. Französisch, um 1660.

TASSE.—L'original d'argent doré; le dessous de la coupe et le pied avec feuilles et têtes de bœliers ciselées, autour du pied une bordure de fleurs-de-lis et des enroulements; dans la coupe est un groupe en haut relief représentant la mort d'Adonis. France, vers 1660.

The stem of this tazza is ornamented with repoussé or beaten work in low relief of ordinary style. The bowl is, however, more highly decorated, the under surface showing a boldly designed ornament of acanthus leaves, while the interior displays a fine group in high relief of the Death of Adonis. The dying hunter, whose anatomic forms are skilfully wrought out, reclines in the arms of nymphs near a rivulet, on the bank of which Venus, accompanied by her son, gives herself up to violent grief.

Height, 6½ in. | Price, gilt or parcel gilt, 4l. 2s. 6d.
Diameter, 8½ in. | Made by Messrs. Elkington & Co.
(No. '54. 3.)



SALVER.

The original of pewter, embossed with allegorical representations of the sciences and the four elements. In the centre a figure of Temperance; on the reverse is a medal of F. Briot. French, XVI. century.

No. 2063.-'55.

CREDENZ-TELLER.—Das Original von Zinn, mit allegorischen Darstellungen der Wissenschaften und der vier Elemente. In der Mitte eine allegorische Figur der Mässigkeit; auf der Kehrseite ist eine Medaille von F. Briot. Französisch, XVI. Jahrhundert.

PLATEAU.—L'original d'étain; avec représentations allégoriques des sciences et des quatre éléments. Au centre une figure de la Tempérance; au revers est une médaille de F. Briot. France, XVI^e. siècle.

The present salver in its general composition much resembles No. 5477.-'59 (page 20), a circumstance not remarkable, seeing that Enderlein, the maker of the former object was well known as an imitator of Francois Briot, whose delicate and refined touch is discernible in every part of this work, from the central medallion of Temperance (copied in the Enderlein salver) to the allegoric figures of the elements, and the eight medallions occupying the rim, representing the seven liberal arts as taught in the schools and the Goddess Minerva.

Diameter, 17½ in. | Price, silvered and oxydised, 3l.
Made by Messrs. Franchi & Son.
(No. '57. 20.)



MATCH BOX, INCENSE OR PERFUME BURNER.

The original of iron, inlaid with silver damascene work. French (Roucou, Paris), about 1850. (From the Exhibition of 1851.) No. 171.-'51.

ZÜNDHÖLZCHEN-BÜCHSE, GEFÄSS FÜR RÄUCHERWERK. Das Original von Eisen, mit silber-damascirter Arbeit eingelegt. Französisch (Roucou, Paris), um 1850. (Aus der Ausstellung von 1851.)

PORTE-ALLUMETTES, CASSOLETTES À ENCENS ET À PARFUMS.—L'original de fer, incrusté d'argent damasquiné. France (Roucou, Paris), vers 1850. (De l'Exposition de 1851.)

The doctrine that artistic beauty may be worthily applied even to the ordinary objects of domestic use has here met with a worthy illustration. The small domed edifice of iron damascened with silver, which M. Roucou of Paris contributed to the Exhibition of 1851, though intended for no higher purpose than that of a match-box, is graceful in form and decoration, and need not be considered too elaborate a case for one of the most comforting inventions of modern science.

Height, 4½ in. | Price, silvered and oxydised, 17s.
Diameter, 3½ in. | Made by Messrs. Elkington & Co.
(No. 54. 36.)



SNUFF-BOX.

The original of silver, oxydised, chased with hunting subjects. French (Marrel Frères, Paris), about 1850. No. 162.-'52.

SCHNUPFTABAKS-DOSE.—Das Original von Silber, oxydirt, mit Jagdgegenständen in getriebener Arbeit. Französisch (Marrel Frères, Paris), um 1850.

TABATIÈRE.—L'original d'argent, oxydé; avec sujets de chasse ciselés. France (Marrel Frères, Paris), vers 1850.

The glory of the snuff-box age has passed away with many other concomitant luxuries, and we cannot expect now-a-days any object of this class to rival the gorgeous jewelled cases of the XVII. and XVIII. centuries which had employed the powers of artists specially devoted to this branch of luxury, such as Roucel and Blarembeghe. Many of these were after all articles rather of pomp than of utility, analagous to diamond hilted swords, while the actual serviceable box resembled more nearly this production of MM. Marrel frères, and was originally shown in the Exhibition of 1851. The infants bearing various objects relating to field sports are tastefully modelled.

Height, 1½ in. | Price, silvered and oxydised, 17. 1s.
Length, 4½ in. | Made by Messrs. Elkington & Co.
Width, 2 in. | (No. 54. 37.)



TAZZA.

The original of silver, parcel gilt, embossed with groups of children, and set with gems. French (Marrel Frères, Paris), about 1850. (From the Exhibition of 1851.) No. 161.-'52.

TAZZA.—Das Original von Silber, zum Theil vergoldet, mit bossirten Kindergruppen, und besetzt mit Edelsteinen. Französisch (Marrel Frères, Paris), um 1850. (Aus der Ausstellung von 1851.)

TASSE. — L'original d'argent, en partie doré ; avec groupes d'enfants bosselés, avec pierres enchassées. France (Marrel Frères, Paris), vers 1850. (De l'Exposition de 1851.)

The original of this object is a silver parcel-gilt goblet, which, like the preceding number, was a contribution by MM. Marrel to the Exhibition of 1851. Graceful in its general outline, pleasing in the well executed high-relief medallions with which both the vase and cover are ornamented, and enriched without being oppressed by the few precious stones disposed about the surface, this vase may be pronounced a choice specimen of that mingled skill and taste which distinguish the workmen of Paris.

Height, 9 in. | Price, gilt or parcel gilt, 6*l.* 10*s.*
Diameter, 6 in. | Made by Messrs. Elkington & Co.
(No. '54. 38.)



CASKET OR JEWEL CASE.

The original of silver, oxydised ; the cover embossed with an oval medallion of Venus dressed by cupids, enclosed in foliage of repoussé or beaten work. French (Rudolphi, Paris), about 1850. (From the Exhibition of 1851.) No. 156.-'52.

SCHMUCKKÄSTCHEN.—Das Original von Silber, oxydirt. Der Deckel bossirt mit einem ovalen Medaillon : Venus, von Liebesgöttern geschmückt, umgeben von Blattornamenten in repoussé oder geschlagener Arbeit. Französisch (Rudolphi, Paris), um 1850.

CASSETTE, ou ÉCRIN.—L'original d'argent, oxydé ; le couvert bosselé, avec un médaillon ovale, représentant Vénus vêtue par des Amours, entouré par un feuillage de repoussé ou de battu. France (Rudolphi, Paris), vers 1850.

The original of this casket is from the workshop of Rudolphi of Paris, the material being the oxydised silver, which is so singularly favourable to the display of artistic skill in metal, and the introduction of which was in great part due to that firm. The foliage covering the body of the casket is relieved with satisfactory clearness upon the roughened ground, and the medallion in low relief of the Toilet of Venus occupying most part of the cover has a breadth and importance somewhat rare in works of this class.

Height, 2½ in. | Price, silvered and oxydised, 3*l.* 3*s.*
Length, 8½ in. | Made by Messrs. Elkington & Co.
Width, 7½ in. | (No. '54. 39.)



CASKET.

The original of silver, oxydised; engraved, chased, and set with gems, on a square foot. A figure of a lady at her toilet on the lid. French (Gueyton, Paris), about 1850. (From the Exhibition of 1851.) No. 155.-'52.

SCHMUCKKÄSTCHEN.—Das Original von Silber, oxydirt; gravirt, ciselirt und mit Edelsteinen besetzt, auf einem viereckigen Fusse. Auf dem Deckel die Figur einer Dame bei ihrer Toilette. Französisch (Gueyton, Paris), um 1850. (Aus der Ausstellung von 1851.)

CASSETTE.—L'original d'argent, oxydé; gravé, ciselé, avec pierreries enchassées, d'un pied carré. Une figure de dame à sa toilette sur le couver. France (Gueyton, Paris), vers 1850. (De l'Exposition de 1851.)

We have here another of the numerous and cunningly devised ornaments of the female toilet which, crowded and various in old classic times as in the present, caused the old etymologists to employ the same epithets for the order of creation, the great globe itself, as for a well supplied dressing-table. The presiding spirit of the present *mundus* is represented on the lid of this small casket seated at her toilet before a mirror held up by a kneeling cupid.

Height, 6 $\frac{3}{8}$ in.
Length, 6 $\frac{3}{8}$ in.
Width, 4 $\frac{1}{2}$ in.

Price, silvered and oxydised, 5l. 15s.
Made by Messrs. Elkington & Co.
(No. '54. 40.)



SHIELD.

The original of wrought iron. With subjects in repoussé or beaten work, taken from Italian poets. French, about 1850. Designed and executed by A. Vechte, for Lepage-Moutier of Paris. (From the Exhibition of 1851.) No. 1482.-'51.

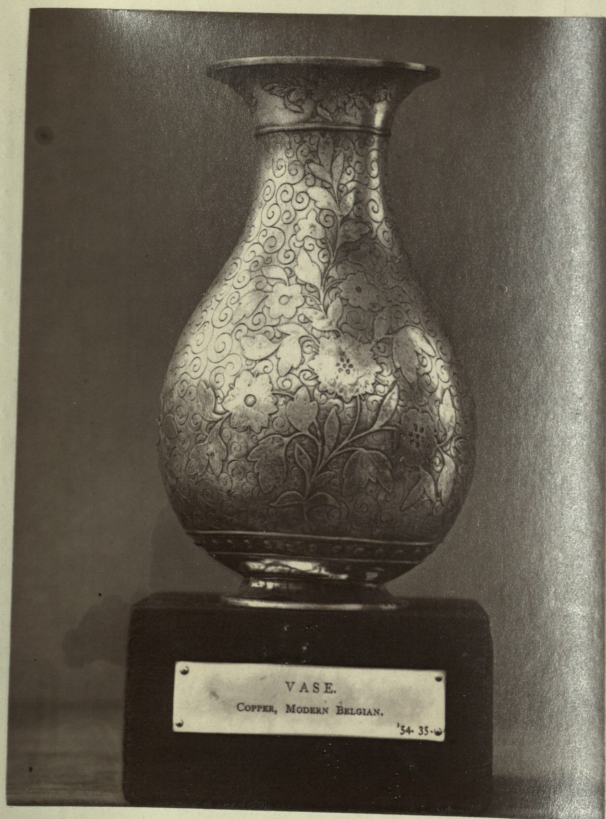
SCHILD.—Das Original von Schmiedeeisen. Mit Darstellungen aus italienischen Dichtern in repoussé oder geschlagener Arbeit. Französisch, um 1850. Entworfen und ausgeführt von A. Vechte für Lepage-Moutier in Paris. (Aus der Ausstellung von 1851.)

BOUCLIER.—L'original de fer, forgé; avec sujets repoussés ou battus, tirés de poètes Italiens. France, vers 1850. Dessiné et exécuté par A. Vechte, pour Lepage Moutier, de Paris. (De l'Exposition de 1851.)

The form of this shield is that of the circular *rondache* or target, which, though in the actual field or tournay it was rather the weapon of a foot soldier than of a cavalier, offered a pleasing field for artistic skill, and has been frequently selected for this purpose by the armourers, whether of Germany or Italy. The present target shows us in delicately low relief the semi-classic semi-medieval *malebolge* of Dante, the mailed monks and warriors in plate of Tasso and Ariosto, and a group from Petrarch, in which the robed figure of the poet contrasts somewhat oddly with a river nymph and a king in full state.

Diameter, 2 ft. 3 in. | Price, silvered and oxydised, 4l. 15s.
Made by Messrs. Elkington & Co.
(No. '54. 44.)

ELECTROTYPE REPRODUCTIONS OF OBJECTS OF ART



VASE.

The original of copper, bottle-shaped ; chased, with a pattern of leaves and flowers in green enamel and gold lines. Belgian (Falloise, Liège), about 1850. (From the Exhibition of 1851.) No. 171a.-'51.

VASE.—Das Original von Kupfer, flaschenförmig ; getrieben, mit einem Muster von Blättern und Blumen in grünem Email und Goldlinien. Belgisch (Falloise, Liège), um 1850. (Aus der Ausstellung von 1851.)

VASE.—L'original de cuivre rouge, en forme de bouteille ; ciselé, avec un dessin de feuilles et de fleurs en émail vert et des lignes d'or. Belgique (Falloise, Liège), vers 1850. (De l'Exposition de 1851.)

This small vase was first shown to the public in the Belgian Department of the Exhibition of 1851. The maker's name is Falloise, of Liège. The ornament, which is graceful and well-disposed over the surface, shows to less advantage in the electrotype than in the original, where the introduction of green enamel and gold gives a more distinct value to the delicately incised scroll lines than can be otherwise obtained.

Height, 5½ in. | Price, gilt and parcel gilt, 1l. 2s. 6d.
Diameter, 2½ in. | Made by Messrs. Elkington & Co.
(No. '54. 35.)



TAZZA AND COVER.

The original of wrought iron, damascened with silver. Belgian (Falloise, Liège), about 1850. (From the Exhibition of 1851.) No. 6745.-'51.

TAZZA MIT DECKEL.—Das Original von Schmiedeeisen, mit Silber damascirt. Belgisch (Falloise, Liège), um 1850. (Aus der Ausstellung von 1851.)

TASSE ET COUVERT.—L'original de fer, forgé ; avec argent damasquiné. Belgique (Falloise, Liège), vers 1850. (De l'Exposition de 1851.)

An interesting specimen of modern metallurgy, the outline chaste and pleasing, the ornament, which is of thorough Renaissance type, well disposed so as to decorate without overloading the field. Round the rim of the foot runs a well executed ring of scroll-work intermingled with incidents of a boar hunt, a very favourite subject among German workers in metal.

Height, 9½ in. | Price, silvered and oxydised, 3l. 5s.
Diameter, 6½ in. | Made by Messrs. Elkington & Co.
(No. '54. 42.)



INCENSE BURNER.

The original of wrought iron, with arabesque ornaments in silver damascene work. Belgian (Falloise, Liège), about 1850. (From the Exhibition of 1851.)

No. 6744.-'51.

WEIHRAUCH-GEFÄSS.—Das Original von Schmiedeeisen, mit Arabesken in silber-damascirter Arbeit. Belgisch (Falloise, Liège), um 1850. (Aus der Ausstellung von 1851.)

CASSOLETTE À ENCENS (ou ENCENSOIR).—L'original de fer, forgé; avec ornements arabesques damasquinés. Belgique (Falloise, Liège), vers 1850. (De l'Exposition de 1851.)

The present object, in elegance of form and character of decoration, strongly resembles that last described, being in fact a work of the same artist, and like the tazza, a contribution to the Belgian department of the Exhibition of 1851. From the fact that handles are attached to the body of the perfume burner, it may be presumed that the idea of a *thurible* was present to the artist's mind, although the style of ornament is too Pagan to accord with lately prevalent ideas upon ecclesiastic appropriateness.

Height, 10½ in. | Price, silvered and oxydised, 4l. 7s. 6d.
Width, 7½ in. by 6½ in. | Made by Messrs. Elkington & Co.
(No. '54. 43.)



VASE.

The original of white metal; engraved and parcel gilt; globular. Indian (Hyderabad), XIX. century. (From the Exhibition of 1851.)

No. 153.-'52.

VASE.—Das Original von weissem Metall; gravirt und zum Theil vergoldet; kugelförmig. Indisch (Hyderabad), XIX. Jahrhundert. (Aus der Ausstellung von 1851.)

VASE.—L'original de métal blanc; gravé et en partie doré; globulaire. Inde (Hyderabad), XIX^e siècle. (De l'Exposition de 1851.)

The present small globular vase, the original of which is in parcel-gilt silver, is a good specimen of modern Indian workmanship. It comes from Hyderabad, where the existence of a powerful native court tends naturally to the preservation of national art in greater purity than can be expected where the preponderating influence of foreigners must necessarily result in hybridizing art by an admixture of Western features. The foliated decoration, not incised, but produced by a series of punctured dots, is thoroughly Oriental; a similar process may be seen on the silver horns of the Druse women in Syria.

Height, 3½ in. | Price, gilt or parcel gilt, 16s. 6d.
Diameter, 3½ in. | Made by Messrs. Elkington & Co.
(No. '54. 41.)



CUP AND COVER.

The original of silver gilt. Chased with bands of scroll work in relief, alternately with engraved subjects of the chase; on the stem are projecting scrolls. English, hall mark for the year 1611. No. 5964.-'59.

BECHER MIT DECKEL.—Das Original von vergoldetem Silber. Getrieben mit Ornamentbändern in Relief, abwechselnd mit eingravirten Jagdszenen; an dem Schaft sind vorstehende Schnecken. Englisch, datirt 1611.

COUPE ET COUVERT.—L'original d'argent doré. Ciselures de bandes d'enroulements en relief, alternativement avec des sujets de chasse gravés; sur le pied sont enroulements en saillie. Angleterre, daté de 1611.

This standing cup and cover, which dates back to the first years of the 17th century, claims attention not merely on archaic grounds but from its intrinsic beauty. Skill has been shown in the means whereby the principal form of the tall goblet has been repeated both in the vase-shaped stem, and in the vase of flowers surmounting the cover. The style of ornament also is very graceful throughout, bands of scroll foliage in sharp relief alternating with delicate engravings on the body of the cup. These engravings, which on the foot and cover are merely floral, represent on the body of the cup scenes of hunting the stag, boar, and bull, and are interesting from their strictly naturalistic treatment.

Height, 18½ in.	Price, gilt, 13l. 10s.
Diameter, 6¼ in.	Made by Messrs. Franchi & Son.
	(No. '63. 23.)



SHIELD.

The original of silver and damascened iron. The illustrations are from Milton's Paradise Lost. English, executed by M. Morel-Ladeuil, for Messrs. Elkington and Co., for the Paris Exhibition, 1867. No. 546.-'68.

SCHILD.—Das Original von Silber und damascirtem Eisen. Mit Szenen aus Milton's "verlorenem Paradies." Englisch, ausgeführt von M. Morel-Ladeuil für Messrs. Elkington und Cie., für die Pariser Welt-Ausstellung von 1867.

BOUCLIER.—L'original d'argent et de fer damasquinés. L'illustration est prise du Paradis Perdu de Milton. Angleterre, exécuté par M. Morel-Ladeuil, pour Messrs. Elkington et Cie., pour l'Exposition de Paris, 1867.

This noble work of art formed one of the most beautiful objects of its class in the Paris Exhibition of 1867. The central medallion shows in low relief our first parents listening to the Angel Raphael; on each side is a large composition representing respectively the host of heaven armed for combat, and the rebel angels marching to the attack under a mysterious starry banner. Below is a group of the Archangel Michael trampling on Satan, and two noble figures of Sin and Death. Above a delicate ornament of gold damascening are two compartments in which are poetic combinations of stars and planets in extremely low relief, thus completing the oval contour of the shield.

Height, 2 ft. 10½ in.	Price, silvered and oxydised, with bands gilt where damascened in the original, A. quality, 12l. 12s. 6d.
Width, 2 ft. 2½ in.	B. quality, 7l. 17s. 6d.
	Made by Messrs. Elkington & Co.
	(No. '68. 138.)



BUCKET OR VESSEL FOR THE BATH.

The original of brass, engraved and damascened with elaborate ornaments and Arabic inscriptions. Arabian or Saracenic, XIV. or XV. century. No. 303.-'54.

WASSEREIMER ODER BADE-GEFÄSS.—Das Original von Messing, gravirt und damascirt mit künstlichen Verzierungen und Inschriften in arabischen Characteren. Arabisch oder Saracenis, XIV. oder XV. Jahrhundert.

BAQUET OU VAISSEAU POUR LE BAIN.—L'original de cuivre, avec ornements d'un grand travail et inscriptions en caractères Arabiques gravés et damasquinés. Arabe ou Saracénique, XIV^e. ou XV^e. siècle.

This vessel, meant for use in the bath, is a specimen of the best class of oriental damascened work. During the period in which two dynasties of Memlook Kings ruled over Egypt, the art of damascening reached the highest perfection to which it ever attained in that country, and the choicest specimens bear date between the latter half of the XIII. century and the close of the XV. Dates are ascertainable with more than ordinary certainty in this class of objects from the beautifully wrought inscriptions, which are usually in honour of the reigning Sultan, or else texts from the Koran, applicable in some degree to the uses of the object in question. The present bucket is of the XIV. century.

Height, 8½ in. | Price, gilt or parcel gilt, 37. 15s.
Diameter, 8½ in. | Made by Messrs. Elkington & Co.
(No. '54. 22.)



BOWLS (Two).

The original of the upper of brass, circular; engraved and damascened with knot-work, arabesque ornaments, and Arabic inscriptions. Arabian or Saracenic, XIV. or XV. century. No. 306.-'54.

SCHALE.—Das Original von Messing, rund; gravirt und damascirt mit Netzornamenten, Arabesken und arabischen Inschriften. Arabisch oder Saracenis, XIV. oder XV. Jahrhundert.

BOL.—L'original de cuivre, circulaire; avec nœuds, ornements arabesques et inscriptions Arabiques, ciselés et damasquinés. Arabe ou Saracénique, XIV^e. ou XV^e. siècle.

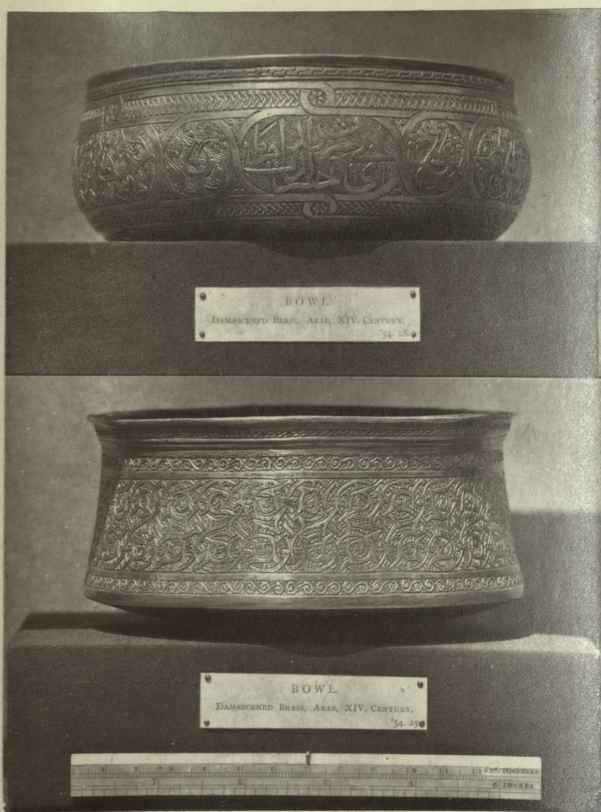
The original of the lower of brass, chased and damascened with arabesque ornament and inscriptions in Arabic. Moorish, XIX. century? No. 305.-'54.

SCHALE.—Das Original von Messing, mit getriebenen und damascirten Arabesken und arabischen Inschriften. Arabisch oder Maurisch, vermuthlich XIX. Jahrhundert.

BOL.—L'original de cuivre; avec ornement arabesque et inscriptions en arabe, ciselés et damasquinés. Arabe ou More, probablement du XIX^e. siècle.

Height, 3½ in. | Price, gilt or parcel gilt, 17. 18s.
Diameter, 7 in.
Height, 3 in. | Price, gilt or parcel gilt, 27. 2s.
Diameter, 6½ in.
Made by Messrs. Elkington & Co.
(Nos. '54. 24, '54. 23.)

ELECTROTYPE REPRODUCTIONS OF OBJECTS OF ART



BOWLS (Two).

The original of the upper of brass, circular; engraved and damascened with Moorsque plait and flower work. Arabian or Saracenic, XIV. century. No. 310.-'54.

SCHALE.—Das Original von Messing, rund; gravirt und damascirt mit maurischem Flecht- und Blumenwerk. Arabisch oder Saracenisches, XIV. Jahrhundert.

BOL.—L'original de cuivre, circulaire; avec tresse Moorsque, et fleurs gravées et damasquinées. Arabe ou Saracénique, XIV^e siècle.

The original of the lower of brass, circular; engraved and damascened with scroll-work: with projecting rim. Arabian or Saracenic, XIV. century. No. 307.-'54.

SCHALE.—Das Original von Messing, rund; gravirt und damascirt mit Schnörkelverzierungen; mit vorstehendem Rande. Arabisch oder Saracenisches, XIV. Jahrhundert.

BOL.—L'original de cuivre, circulaire; avec enroulements gravés et damasquinés; rebord en saillie. Arabe ou Saracénique, XIV^e siècle.

Height, 2½ in.	Price, gilt or parcel gilt, 1l. 14s.
Diameter, 6 in.	
Height, 2½ in.	Price, gilt or parcel gilt, 1l. 14s.
Diameter, 5½ in.	

Made by Messrs. Elkington & Co.
(Nos. '54. 28, '54. 25.)



BOWLS (Two).

The original of the upper of brass, circular; engraved and damascened with medallions and Arabic inscriptions. Arabian or Saracenic, XIV. century. No. 308.-'54.

SCHALE.—Das Original von Messing, rund; gravirt und damascirt mit Medaillons und arabischen Inschriften. Arabisch oder Saracenisches, XIV. Jahrhundert.

BOL.—L'original de cuivre, circulaire; avec médaillons et inscriptions Arabiques, gravés et damasquinés. Arabe ou Saracénique, XIV^e siècle.

The original of the lower of brass, chased and damascened with arabesques and inscriptions in Arabic. Arabian or Saracenic, XIV. century. No. 309.-'54.

SCHALE.—Das Original von Messing, mit getriebenen und damascirten Arabesken und Inschriften in arabischer Sprache. Arabisch oder Saracenisches, XIV. Jahrhundert.

BOL.—L'original de cuivre, avec arabesques et inscriptions en Arabique, ciselées et damasquinées. Arabe ou Saracénique, XIV^e siècle.

Height, 3 in.	Price, gilt or parcel gilt, 2l. 2s.
Diameter, 6½ in.	
Height, 3½ in.	Price, gilt or parcel gilt, 2l. 4s.
Diameter, 8 in.	

Made by Messrs. Elkington & Co.
(Nos. '54. 26, '54. 27.)



BOWL OR TAZZA.

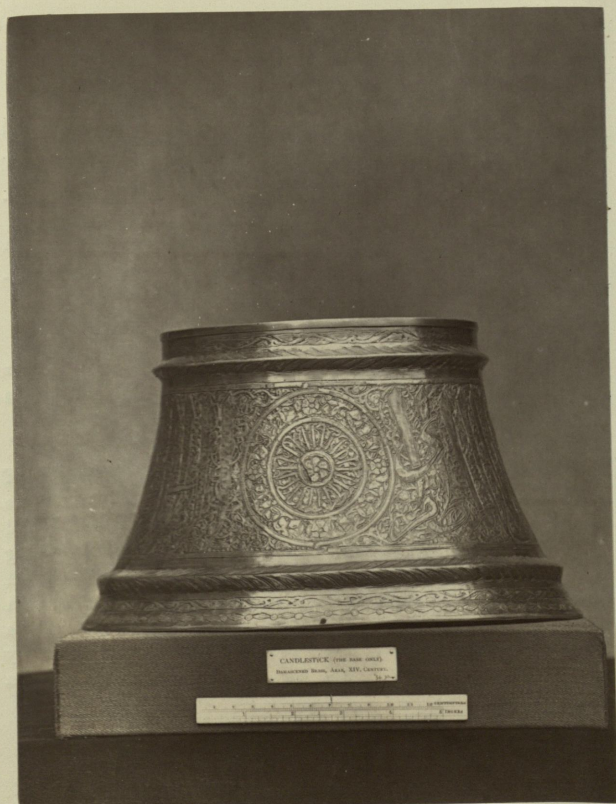
The original of brass, circular; engraved and damascened with Arabic inscriptions. Arabian or Saracenic, XIV. or XV. century. (The raised foot and the handle have been added.) No. 311.-'54.

SCHALE ODER TAZZA.—Das Original von Messing, rund; gravirt und damascirt mit arabischen Inschriften. Arabisch oder Saracenisches, XIV. oder XV. Jahrhundert. (Der erhöhte Fuss, sowie der Henkel sind hinzugefügt.)

BOL OU TASSE.—L'original de cuivre, circulaire; avec inscriptions Arabiques, gravées et damasquinées. Arabe ou Saracénique, XIV^e. ou XV^e. siècle. (Le pied relevé, et l'anse ont été ajoutés.)

The whole surface of the present important specimen is covered with a rich foliated pattern, the Arabic inscriptions which usually form so important a feature being here confined to one or two elliptic spaces. The tazza foot is an addition of later times, probably of Italian XVI. century manufacture, but is made to harmonize thoroughly in respect of decoration.

Height, 8½ in.		Price, gilt or parcel gilt, 6l. 6s.
Diameter, 12 in.		Made by Messrs. Elkington & Co. (No. '54. 29.)



CANDLESTICK (the base only).

The original of brass, engraved and damascened, has been inverted, fitted with a foot, and mounted as a vase. Arabian or Saracenic, XIV. or XV. century.

No. 312.-'54.

LEUCHTER (nur der Fuss).—Das Original von Messing, gravirt und damascirt, ist umgekehrt, mit einem Fusse versehen und als Vase montirt worden. Arabisch oder Saracenisches, XIV. oder XV. Jahrhundert.

CHANDELIER (la base seulement).—L'original de cuivre, gravé et damasquiné, a été renversé, un pied y a été ajusté, et il a été monté comme vase. Arabe ou Saracénique, XIV^e. ou XV^e. siècle.

The present object, which is the foot of a large candlestick, is remarkable for its bold style of ornament. The Arabic inscription in letters of unusual magnitude relieved upon a ground of scroll-work, which fills up the interspaces, alternates with large wheel ornaments enclosing tracery, which resemble in no small degree the rose windows of a mediæval cathedral.

Height, 6½ in.		Price, gilt or parcel gilt, 4l. 10s.
Diameter, 11 in.		Made by Messrs. Elkington & Co. (No. '54. 30.)



SALVER.

The original of brass, circular, damascened with gold and silver, decorated with foliated ornaments and inscriptions in Arabic characters. Arabian or Saracenic, XIV. or XV. century. No. 420.-'54.

CREDENZ-TELLER.—Das Original von Messing, rund, mit Gold- und Silber-Damascirungen, sowie mit Blattornamenten und Inschriften in arabischen Schriftzügen. Arabisch oder Saracenisches, XIV. oder XV. Jahrhundert.

PLATEAU.—L'original de cuivre, circulaire, or et argent damasquinés, décoré d'ornements en feuilles et d'inscriptions en caractères Arabiques. Arabe ou Saracénique, XIV^e. ou XV^e. siècle.

The great size of this tray, 31 inches diameter, has given an ample field to the decorator, and the whole surface thickly covered with ornament offers a very rich appearance. The patterns, however, when closely examined appear to be of the few invariable types which characterize this school. The never-failing inscriptions have expanded into truly gigantic proportions, and the scroll-work is more than ordinarily luxuriant.

Diameter, 31 in. | Price, silvered, parcel gilt, and oxydised, 9l. 9s.
Made by Messrs. Elkington & Co.
(No. '54. 31.)



SALVER.

The original of brass, richly engraved and damascened with silver; in the centre a shield of arms. Arabian or Saracenic. No. 2061.-'55.

CREDENZ-TELLER.—Das Original von Messing, reich gravirt und damascirt mit Silber; in der Mitte ein Wappenschild. Arabisch oder Saracenisches.

PLATEAU.—L'original de cuivre, richement gravé, damasquiné d'argent; au centre écu d'armoiries. Arabe ou Saracénique.

The present salver is entirely covered with a rich intertwining of graceful foliage, leaving barely space for a shield of arms in the centre of the field. This ornament, somewhat unusual in oriental work, as also the very perfect mechanical execution of the chasing would almost warrant a conjecture that the salver might after all be an Italian product, were it not that armorial devices of Spanish knights are often to be found in maiolica of unquestioned Moorish origin. Similarly therefore, the present object may have been easily wrought by an Eastern workman acting under the instructions of a foreign purchaser.

Diameter, 19½ in. | Price, gilt, 5l.
Made by Messrs. Franchi & Son.
(No. '57. 19.)



BOWL.

With raised centre. The original of brass engraved with Moresco knots and Arabic letters. Saracenic.

No. 2292.-'55.

NAPF.—Die Mitte erhaben. Das Original von Messing, gravirt mit maurischen knotenartigen Verzierungen und arabischen Buchstaben. Saracenisches.

BOL.—Avec centre relevé. L'original de cuivre gravé de nœuds Moresques et de lettres Arabiques. Saracénique.

This object, which is rather too flat to be termed a bowl, is a specimen of pure Arab art, no Renaissance foliage or 16th century shields being introduced. Medallions of intertwining bands, alternating with similar compartments of written words, occupy the whole of the concave surface, while out of the centre rises a circular disc of puzzling entanglement. The work is rather of the decadence than of the best period of oriental art.

Diameter, 11 in. | Price, gilt, 2l. 5s.
Made by Messrs. Franchi & Son.
(No. '57. 21.)



BOWL.

The original of silver, chased in repoussé, or beaten work, with birds and animals. Ancient Persian, or other Oriental work.

No. 1616.-'55.

SCHALE.—Das Original von Silber, mit Vögeln und Thieren in repoussé oder geschlagener Arbeit. Alt-Persische oder andere orientalische Arbeit.

BOL.—L'original d'argent ; avec oiseaux et animaux ciselés en repoussé ou battus. Ancien Persan ou autre œuvre Orientale.

The small silver bowl from which this is taken bears undoubted evidence of Oriental, and most probably of Byzantine, origin. The numerous animals in beaten work which run in rings around the interior are rude and imperfect in execution, yet retaining vigour, and, to a certain extent, correctness, which must have been derived from a better period of art. Many of the animals seem genuine transcripts from Nature, and rather indicate a Nilotic origin, while the semi-fabulous unicorn and wholly mythic griffins and other fearful wild fowl resemble the forms with which classic artists have peopled the unknown reaches of the ancient river.

Height, 1½ in. | Price, silvered and oxydised, 1l. 5s.
Diameter, 4 in. | Made by Messrs. Franchi & Son.
(No. '65. 65.)



BOWL AND COVER.

The original of brass, circular; engraved and damascened with arabesque ornament. Ancient Saracenic.

No. 2290.-'55.

SCHALE MIT DECKEL.—Das Original von Messing, rund; mit eingravirten und damascirten Arabesken. Alt-Saracenisches.

BOL ET COUVERT.—L'original de cuivre; circulaire, avec ornement arabesque gravé et damasquiné. Ancien Saracénique.

The present object, and the three immediately following, are in form, material, and decoration so closely similar, as to render separate descriptions unnecessary, and, indeed, scarcely practicable. They are all specimens of the hemispheric covered bowls of damascened brass and silver so common in Oriental houses, where they serve as substitutes for the cabinet or private drawers of the European. Although very graceful in their manifold interlacings, and of sharp and well-wrought workmanship, these vessels are not ascribed by Orientalists to the choicest period of Egyptian art, but rather to the 16th century, when many of the most skilful workers of Cairo had been compelled to migrate to Constantinople or Asia Minor.

Height, 3½ in.	Price, gilt, 2l. 10s.
Diameter, 6 in.	Made by Messrs. Franchi & Son.
	(No. '65. 71.)



BOWL AND COVER.

The original of brass, circular; engraved with arabesque ornament, originally damascened. Ancient Saracenic.

No. 2289.-'55.

SCHALE MIT DECKEL.—Das Original von Messing, rund; gravirt, ursprünglich damascirt. Alt-Saracenisches.

BOL ET COUVERT.—L'original de cuivre; circulaire, gravé, originairement damasquiné. Ancien Saracénique.

In the decoration of this bowl, the partition lines of silver show by their broken and twisted outlines the gradual change which was coming over Arab art, as contrasted with the graver and more dignified style prevalent in the 13th and 14th centuries.

Height, 2¾ in.	Price, gilt, 2l. 5s.
Diameter, 5½ in.	Made by Messrs. Franchi & Son.
	(No. '65. 72.)



BOWL WITH COVER.

The original of brass, circular; engraved and damascened with interlaced arabesque pattern. Saracenic.

No. 4222.-'57.

SCHALE MIT DECKEL.—Das Original von Messing, rund; gravirt und damascirt mit durchflochtenem Arabesken-Muster. Saracenisches.

BOL AVEC COUVERT.—L'original de cuivre; circulaire, avec dessin arabesque entrelacé, gravé et damasquiné. Saracénique.

In this instance, likewise, the decoration, though full, perhaps over-full, of grace, shows, like its fellows, the gradual influence of Western communication. Spaces both on the bowl and the cover, which in older art would have been filled with texts from the Koran, are here devoted to mere ornament, and the Arab bowl of the 16th century becomes more and more like to an Italian cinquecento salver.

Diameter, 5½ in. | Price, gilt, 2l. 5s.
Made by Messrs. Franchi & Son.
(No. '65. 73.)



BOX COVER.

The original of brass, circular; damascened with interlaced arabesque pattern. Ancient Saracenic.

No. 4039.-'56.

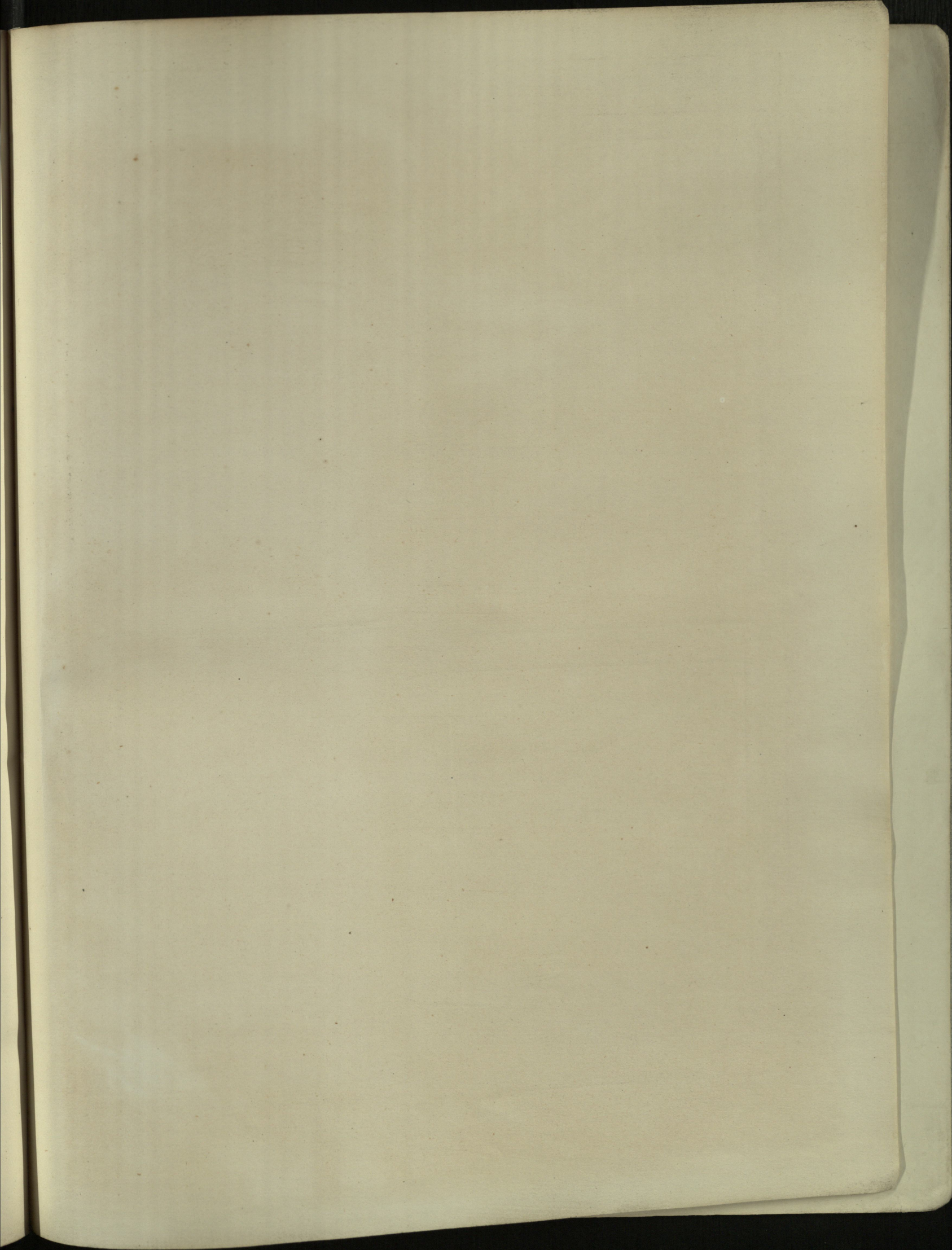
BÜCHSEN-DECKEL.—Das Original von Messing, rund; damascirt mit durchflochtenem Arabesken-Muster. Alt-Saracenisches.

COUVERT DE BOITE.—L'original de cuivre; circulaire, dessin arabesque entrelacé, damasquiné. Ancien Saracénique.

Of this specimen only the cover exists, and judging by the pleasing form of the damascening lines, the effect of which on the richly-covered field of brass is very good, it is to be regretted that the bowl could not be recovered.

Diameter, 4½ in. | Price, gilt, 1l.
Made by Messrs. Franchi & Son.
(No. '65. 74.)

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